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VOL. LXVIII.—NO. 3

NEW YORK, WEDNESDAY, JANUARY 21, 1914

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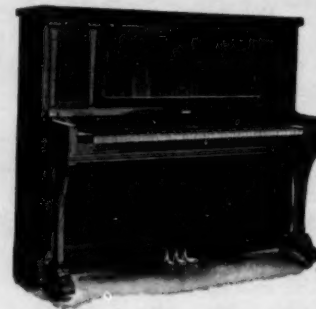
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# MUSICAL COURIER

VOL. LXVIII—NO. 3

NEW YORK, WEDNESDAY, JANUARY 21, 1914.

WHOLE NO. 1765

## BERLIN AND ALL EUROPE FINALLY HEAR "PARSIFAL."

**Wagner's Festival Play Produced on Eleven Important Stages on New Year's Day—Is a Reigning Sensation at the Present Time—Premiere at Posen of Comic Opera by an American—Traditional Performance of Bach's Christmas Oratorio—Annual Meeting of Society of German Orchestra and Choir Conductors—Weingartner's Opera "Cain and Abel" to Have Premiere Next May.**

Jenaerstrasse 21,  
Berlin, W., January 2, 1914.

"Parsifal" was produced yesterday, January 1, on no less than eleven important European stages—in Berlin, Bremen, Breslau, Prague (on two stages), Buda-Pesth, Paris, Rome, Bologna, Madrid and Barcelona. At Prague the work was brought out simultaneously at the Neues Deutsches Theatre and at the Bohemian Opera House. From all of these cities come reports of excellent performances, good scenic effects, sold-out houses and great interest on the part of the public. In Berlin, strange to say, it was not the Royal Opera, but the Charlottenburg Opera, which is really a Folks Opera in the best sense of the word, that took the lead in giving the general public an opportunity of hearing Wagner's last music drama for the first time outside of Bayreuth. The first performance at the Royal Opera will occur on the coming Monday, January 5. The former institution announces ten and the latter fourteen performances of "Parsifal" during the next few weeks, all of which have already been sold out. Details of the Charlottenburg premiere will be given below.

In Breslau, a city of half a million inhabitants, possessing a very good Stadt-Theatre, the municipality contributed 30,000 M. toward the "Parsifal" scenery and costumes, which were designed by Leo Impehoven, of Berlin. The performance there began at five o'clock and lasted till 10.30. The cast was entirely in the hands of the regular members of the Breslau ensemble, Hochheim singing the title role, Hecker the part of Amfortas, Wittekopf that of Gurnemanz, Gruder, Klingsor, while the role of Kundry was given by Frau Veerhunk. These are artists who are little known outside of their local sphere of activity, but they all acquitted themselves of their difficult tasks in a very creditable manner, according to reports. The orchestra, under Conductor Prüwer, did excellent work.

Bremen is just half the size of Breslau, but it is a very wealthy city, owing to its unusual commercial activities, and possesses an excellent municipal opera. The ensemble and orchestra, under the leadership of Ernst Wendel, gave a most praiseworthy account of the difficult "Parsifal" score. Wendel attracted attention in Berlin last June at the big music festival given in commemoration of the Kaiser's Jubilee.

The Bohemian capital was the only city to bring out "Parsifal" on two different stages on the same day. There is considerable rivalry between the German and Bohemian Opera Houses, which are patronized almost exclusively by people of their respective nationalities. Both performances are said to have been excellent and impressive.

Buda-Pesth has 600,000 souls, and possesses two Opera Houses—the Royal and the Folks Opera. In the Hungarian capital, as in Berlin, it was the opera of the people which took the initiative in producing "Parsifal." The auditorium of the Folks Opera is one of the largest in the world, seating 3,200 people, and it was occupied to the last seat. This house seats about 1,000 more persons than the largest operatic house in Germany, which is at Charlottenburg. The performance of "Parsifal" in Buda-Pesth lasted from 5 till 11 p. m., with two long pauses of forty minutes each, after the manner of Bayreuth. Georg Anthes and Theresa Kraemer-Bihar sang the roles of Parsifal and

Kundry. The general ensemble was noteworthy, and a warm word of recognition is due to Conductor Reiner.

The Paris performance of yesterday was in reality a general rehearsal for the premiere proper, but it was public, and was largely attended, and it can be reported as the first performance of the work in France. Mr. Osgood will no doubt send in full details concerning the production.

In Rome the work was given at the Teatro Costanzi, which was filled with the elite of Roman society. The rendition began at four o'clock, and lasted until nine. An excellent performance is reported, and great enthusiasm prevailed. Similar reports come from Bologna, where the work was given at the Teatro Comunale. Four other Italian stages are preparing to bring "Parsifal" out in the



STANISLAV LETOWSKY.

The young American composer, whose comic opera, "Frau Anne," was produced with success at the Posen Opera House on December 30.

near future—La Scala at Milan, the Teatro Regio at Turin, the Teatro Carlo Felice in Genoa, and the Teatro Massimo at Palermo. The first performance at La Scala has been set for January 10.

In Spain, too, "Parsifal" received a warm welcome. It was given at the Royal Opera in Madrid, and at the Liceo Theatre in Barcelona. In the latter town the performance was begun at 10 o'clock on New Year's Eve, and it lasted till half past five in the morning.

Notwithstanding the fact that the twenty-four performances on the two Berlin stages mentioned above are already sold out, I venture to repeat the prediction I made a few weeks ago, that the general public will soon tire of "Parsifal." Just now it is of course a sensation, and people go out of curiosity. After all, comparatively few music lovers have been privileged to attend performances of the work at Bayreuth, and everyone wants to hear "Parsifal" once at least, so that for some time to come attendances all over Europe will leave little to be desired. The great mass of opera goers, however, will in the course of time, I believe, come to the realization of the fact that Wagner's inspiration in this work was not of the kind manifested in his earlier music dramas. Of interest in this connection is the opinion of Oscar Bie, one of the greatest authorities on opera in Europe. Bie is the operatic critic of the Berliner Boersen-Courier, which is quasi the official organ of the Wagner family. Bie writes as follows in this morning's edition of the paper:

"Now after thirty years this late romantic work is given to the public; it finds a new generation, which has turned away from the religious pathos of Wagner. It finds a

new religious movement, but not a contemplative mystical, but a sharp social movement, which believes, not in knowledge, but in deeds. It finds a musical development, which has long since trodden new paths and hence is deeply sensitive to the weakness and senility in "Parsifal." Will this work mean much to these people? It comes too late, and yet it could not come sooner. It has been torn out of its native soil, which gave it its strength, and is now subject to all kinds of misapprehensions, including those of success. After the halo that surrounds it has been dispelled the sacred feeling of awe will turn into a feeling of ennui, which will drive it back to Bayreuth."

But to return to the Charlottenburg premiere. It was in many respects a dignified, worthy, and laudable performance, while certain phases of it were deficient. There was no attempt at imitating Bayreuth. The most commendable part of it all was the playing of the orchestra, which was really admirable, but the score of "Parsifal" was written for a sunken orchestra, and many of the beautiful, subdued, mystical effects one hears at Bayreuth were lost, because the Charlottenburg orchestra is not sunken. Although splendid in its way, it was at times too loud. Nevertheless, Conductor Moericke and his musicians deserve a warm word of recognition for their achievement. Vocally, the ensemble was creditable, although the cast offered little that is really noteworthy, save the Kundry of Melanie Kurt. The scenery, decorations and costumes were in keeping with the character of the work, although certain innovations of Director Hartmann did not add to the general effectiveness. For instance the transformation scene is left out entirely. The stage is darkened and the castle of the Grail is seen to appear gradually out of the obscurity. This was a poor substitute for the Bayreuth effects. The decorations in the Good Friday scene, too, could have been improved upon. The costumes were very acceptable. The title role was sung by Hansen, a fairly good tenor, although too weak in the lower register. Engel had been announced as Amfortas, but he was taken ill, and at the last moment Borcker substituted for him. Bloss was unsatisfactory as Gurnemanz, because his voice lacks power and brilliancy, and his acting lacked sufficient dignity. Lehmann as Titurel and Schuller as Klingsor were praiseworthy, while the chorus of flower girls was excellent. Although "Parsifal" was new to the greater part of the audience, many Bayreuth habitués were seen. Nevertheless, the rabid Bayreuther was of course disgusted with the whole undertaking, as according to his views, it is a sacrilege to have "Parsifal" produced anywhere except on the stage for which it was written.

The premiere of Stanislav Letowsky's new comic opera, "Frau Anne, Die Dame am Putztisch," occurred at the Posen Opera House on December 30. Letowsky, in spite of his Polish name, is, as I have already stated, American, having been born in Omaha, Neb., in 1890. He is a pupil of Jean Duffield and Hugo Kaun and Richard Burmeister, and at present occupies the post of conductor at the Posen Opera House. "Frau Anne" is his first operatic effort, and judging from reports, the young composer has a future before him. Letowsky, as I am informed, reveals great originality of invention; his technical equipment, both in handling the orchestra and the vocal parts, is thoroughly modern, but at the same time he does not eschew melody. His writing for chorus is said to be particularly effective, being brilliant, full of character, and always melodious. The solo vocal parts, also, are written with a thorough knowledge and appreciation of the possibilities and limitations of the human voice. Orchestrally, Letowsky reveals many individual traits. The instrumentation, though at times heavy, is admirable. All in all, the score reveals unusual talent, and promises better things for the future. The young American might be called a modern Nicolai.

The weak part of the opera is the libretto, which was written by Walter A. Ramdor. If certain changes and cuts are made in the text, the opera will undoubtedly make its way. The scene is laid in Holland, at the time of Rembrandt, and the great painter himself appears on the stage in the last act as a kind of Hans Sachs. Frau Anne Blound is a wealthy young widow, whose hand is sought in marriage by Van der Meer. Her family wishes the union, and she herself looks with favor upon his suit, but her passions

have been aroused by a fleeting meeting with Franz Mieris, a gallant young painter and a veritable Don Juan. Mieris nearly succeeds in spoiling the match between Frau Anne and Van der Meer, but he secretly also courts the favors of Frau Anne's maid, Helena, at the same time he is paying his attention to her. He mistakes the lady for the maid on one occasion, and thus his double dealing is revealed. Frau Anne now makes short work of him, and gives her hand and heart to Van der Meer. The performance, which was conducted by the composer himself, was excellent, and Letowsky was overwhelmed with applause and laurel wreaths.

A few words concerning Letowsky's career will now be of interest. Born at Omaha on April 20, 1890, he began the study of music at the age of seven, under his father, who was a good cellist. Aged eleven, he made his first public appearance as a violinist, and the same year he began the study of the piano with Josef Gahn. Later he studied with Duffield and then composed several pieces for piano and violin. At fifteen he became conductor of the High School Orchestra at Omaha, and two years later we find him on the road to Europe with his meager savings, to complete his studies. His first year was spent at Prague, then he came to Berlin and studied composition with Hugo Kaun and piano with Richard Burmeister. Meanwhile, his funds having become exhausted, he accepted a position as assistant conductor at the Opera at Kiel. Here he wrote various works, including sonatas, variations, quartets and pieces for the piano, all of which were published by Schlesinger, of Berlin. For the past three years he has been conductor at the Posen Opera, and it was during this time that he wrote "Frau Anne."

Carl Ehrenberg, the leader of the Lausanne Symphony Orchestra, made his Berlin debut with the Blüthner Orchestra on Monday. His program contained three compositions from his own pen, also Bach's prelude and fugue in C sharp minor, No. 4, for "well tempered piano," arranged for orchestra by Ehrenberg. The other pieces were a Concertstück, op. 14, for piano and orchestra, by E. R. Banchet, the gifted young Swiss composer; the Liszt A major piano concerto, and the Beethoven "Leonora" Overture No. 3. Ehrenberg proved himself a conductor of unusual ability. He has thoroughly mastered all of the technical requirements of the leader's art, and he has the rare gift of putting himself en rapport with his orchestra and his public. He led his musicians with force and temperament, making an excellent impression. Four songs by him with orchestra accompaniment, sung by

Helen B. Dutoit, who is the wife of Blanchet, the composer, also proved him to be a composer possessing inspiration and individuality. Mme. Dutoit, who has a light sympathetic soprano voice, presented them in a manner that left nothing to be desired. Blanchet's concerto is a very modern piece of writing, being even quite Debussy-like in the treatment of piano and orchestra, yet on the whole it is more melodious. It is a highly interesting piece of music. Rudolf Ganz gave a masterful, brilliant performance of it. This pianist has steadily advanced until he must now be raised with the greatest virtuosi of our day. His performance of Liszt's concerto is said to have been magnificent. Unfortunately I did not hear it, because of another important concert which I attended at the Philharmonic.

In this hall Bruno Walter, the successor of Felix Mottl in Munich, was heard in the Schumann B flat major and the Beethoven ninth symphony, which was given with the assistance of the Philharmonic Orchestra, the Pfannschmidt Choir, and the Berlin Vocal Quartet. Walter is one of the most brilliant of the younger conductors of our day. His mastery of the technical requirements is extraordinary, although in the adagio of the ninth symphony he seemed to be lacking in feeling and depth. The performance, as a whole, was a noteworthy one, particularly the work of the orchestra and choir. The solo quartet could have been better.

Since last writing there have been few concerts of importance, owing to the Christmas holidays. One of the most interesting of these few was partly lecture and partly concert, given by Dr. Leopold Schmidt, the critic of the Berliner Tageblatt, in the Beethoven Hall, with the assistance of the Philharmonic Orchestra. His lecture was entitled "Der Tanz in der Musik," a theme that seems quite apropos, considering the tango craze. Dr. Schmidt referred to the tango in his lecture, calling it poverty stricken and a degradation of the dance, both from a musical and an aesthetic standpoint. Dr. Schmidt followed in his talk the earliest beginnings of the dance, from the ages of antiquity up to the present time. He pointed out how many serious forms of composition had their origin in the dance. His lecture was enlivened by numerous illustrations from dance music of different periods, admirably played by the Philharmonic Orchestra, under his own leadership.

Mrs. Peroux-Williams, who made a very successful debut in Berlin about two months ago, was heard in a second recital at the Singakademie. Her program comprised lieder by Gustav Mahler, Hugo Wolf, Brahms, and a group of old French and Italian numbers. Mme. Williams' beautiful mezzo soprano voice, admirable technical finish, soul and warmth of expression, all made a strong appeal to her listeners. There is a happy combination of musical intelligence and deep feeling in her conception and delivery. Her success was most pronounced.

Bach's Christmas Oratorio was given its traditional annual rendering by the Singakademie Choir during the Christmas week, under the direction of Georg Schumann. All five parts of the oratorio were given with very few cuts, so that the performance lasted fully three hours. It

was a very fine rendition, however, and satisfied the many Bach enthusiasts to the full.

The Society of German Orchestra and Choir Conductors held its annual meeting here last week. Sigmund von Hausegger, of Hamburg, and Hans Winderstein, of Leipzig, were elected members of the committee. An examination committee was also formed for the new orchestra school recently founded in Bueckeburg, among its members being Hans Pfitzner, of Strassburg; Carl Patzner, of Duesseldorf; Ernst Wendel, Bremen, and Hugo Raabe, of Weimar. It was decided during the meeting that the society should found an official organ, to be published exclusively in its interests.

A lecture on "Parsifal" was delivered at the Charlottenburg Opera a couple of days before the premiere there by Dr. Richard Sternfeld, the president of the Richard Wagner Society of Germany. The lecturer spoke with great enthusiasm. He proved himself to be thoroughly familiar with the score of "Parsifal," for he played from memory on the piano numerous illustrations.

The premiere of Felix Weingartner's new opera, "Cain and Abel," will occur on May 17, at the Darmstadt Opera, under the personal direction of the composer.

A. K. Virgil is to give a second lecture on "Educational Methods in Music," at the new Meister Saal, on January 6.

Peter Cornelius' half forgotten opera, "Der Cid," has been resurrected at Dessau with success. Cornelius wrote this work not long after Liszt brought out "Lohengrin" in Weimar, and the first act shows undeniable "Lohengrin" influence. There is much that is beautiful and poetical in the score of "Der Cid" and the opera does not deserve the oblivion to which it has been consigned.

Leila S. Holterhoff is to give a series of lectures on the Wagnerian music dramas, in the lecture room of the American Church, beginning next Thursday afternoon, January 8. There will be seven lectures in all, covering the entire "Nibelung" cycle; also "Lohengrin," "Tannhäuser," and the "Meistersinger." Miss Holterhoff is thoroughly conversant with her subject, having been a great student of Wagner, and her lectures promise to be very interesting.

Mrs. King Clark has returned to Berlin, after a two months' sojourn in Paris, spent chiefly in studying the French songs she will sing on her American tour next season. Mrs. Clark enjoyed the rare privilege of coaching all of these songs with the composers themselves, so that her interpretations of them will bear the stamp of authority. During her stay in the French capital Mrs. Clark was frequently heard in the leading salons, where her singing was greatly admired. She will be heard in recital in Berlin, the end of February, and in London in June. Her success here on the occasion of her debut last season was most pronounced.

#### Concert by College of Music Professors.

A chamber music concert by members of the faculty of the New York College of Music, Hein and Fraemcke, directors, was given in College Hall, January 12, when this program was presented:

Sonata for piano and cello.....Richard Strauss  
Gottfried Kritzler and William Ebann.  
Romance, for violin.....Sinding  
Zephyr, for violin.....Hubay  
Harriet Schreyer.

Songs—  
Veilchen .....Brahms  
Aeolsharfe .....Brahms  
Meine Liebe ist Grün.....Brahms  
Louise Voigt.  
Trio for piano, violin and cello, op. 42.....Gade  
G. Kritzler, Harriet Schreyer, William Ebann.

A large audience heard this concert, and manifested much interest in all the music. Miss Schreyer's violin solos went especially well; she is the daughter of Harry Schreyer, principal of the Bronx Branch of the College of Music. Mme. Voigt's singing was so much appreciated that she had to grant an encore, "Visi d'Arte." Messrs. Kritzler and Ebann played in musicianly fashion, as was to be expected from these experienced artists.

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\*HANS TANKER, tenor, Royal Opera, Karlsruhe.  
FLORENCE WICKHAM, mezzo-soprano.  
CAVALLIERE MARIO SAMMARCO, baritone, Metropolitan Opera Co. and Covent Garden.

HEINRICH HANSEN, Dramatic Tenor, Hamburg, Stadt Theater.

PUTNAM GRISWOLD, basso, Metropolitan Opera Co.  
\*MARGHERITA SYLVA, Carmen in the guest performance of Caruso at the Berlin Royal Opera.  
MARGARETHE MATTHEWSEN, mezzo-soprano, Metropolitan Opera, New York.  
\*HILANA FORTI, soprano, Dresden Royal Opera.  
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## SIBELIUS SYMPHONY HEARD AT ST. PAUL.

**Finnish Work Has First Performance in Twin City and Makes Deep Impression—Attractive Orchestral Program—Choral Art Society's Concert—Artist Recital Series—Chicago Opera Repertoire.**

St. Paul, Minn., January 9, 1914.

The fourth and fifth evening concerts by the St. Paul Symphony Orchestra drew large audiences. At the former, Sibelius' weird but striking Finnish symphony was the chief offering, followed by the melodic overture "Tannhäuser." The Sibelius work was played for the first time in St. Paul and made a deep impression. It was admirably performed. The Wagner number is a favorite here, as elsewhere, and was well played. Harold Bauer was the soloist. He gave a masterly performance of Liszt's concerto for piano and orchestra, No. 1, E flat major. Bauer played the many shades of tempo and rhythm which the delightful themes of this concerto contain with brilliant, virile and poetic conception. His playing is primarily a conception of exalted kind. There was almost a spiritual element in the lovely singing adagio with its flowing arpeggios in the left hand as he played it. Cleancut as a cameo were the intricate scherzo and the concluding marziale animato. As encores Mr. Bauer played with admirable effect Liszt's etude in D minor and the refined, rhythmic and whirling scherzo by Mendelssohn.

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At the fifth evening concert Doppler's fascinating "Rembrandt" symphony was played by the orchestra from manuscript and given its second performance in America. As at its first hearing, it captivated by its picturesque Holland character and atmosphere. It seems, however, to be but the "scenario," as it were, of a greater and longer work. It contains thematic material enough for a longer work and one feels that Doppler has not developed the former to the full extent of its possibilities. George Schumann's "Dance of Nymphs and Satyr," from "Amor et Psyche," and the overture to the third act of "Ariane et Barbe-Bleue," by Dukas, concluded the orchestral program. Frances Alda was the soloist. Her numbers included "Un bel di," from "Madama Butterfly," and César Franck's "Panis Angelicus." For encores she sang the "Minuet" from Puccini's "Manon Lescaut," and songs by La Forge and Woodman. Frank la Forge was at the piano, and seldom, if ever before, have we heard him play with more delightful artistry.

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The Choral Art Society, under the direction of Leopold Bruenner and under the auspices of the Schubert Club, gave its first concert of the season on New Year's Day in the afternoon. In spite of storm a large audience was present and was admirably repaid by a most interesting and finished program. The soloist was Florence Hinkle, a soprano whose second coming to us will be thrice welcome. Her appearance with the society on New Year's Day was her debut in St. Paul. She sang a group of German lieder, some French songs and a group of English and Irish songs. Her voice proved one of the most beautiful in its faultless intonation and delightfully sustained quality that has been heard here this season. Her style, too, is finished and her enunciation of the text a joy to listen to. She will, doubtless, be asked to come here again next season. The society, numbering fifty mixed voices, sang à capella a varied and interesting program of numbers by Palestrina, Bach and others. The balance of voices was excellent and the uniformity of delivery and true intonation displayed were all that the most exacting critic could desire. To Mr. Bruenner great credit is due for the scholarly and musicianly status of this very artistic body of singers.

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Paderewski and Ysaye have come in recital and gone. Both gave fine programs and were in fittest mood, but the size of the audiences was not what it should have been, when one considers the magnitude of these artists. Enthusiasm, however, upon the part of those who were present ran high. Josef Hofmann will open Lima O'Brien's artist recital series on January 15 at the Auditorium; this series promises to be a successful one, judging from the advance sales. Alma Gluck, Schumann-Heink and Mischa Elman will be the others artists appearing in this series.

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Much anticipation is felt in view of the forthcoming appearance of Carl Fleisch, the Hungarian violinist, who will be soloist with the orchestra here January 13. He will play the Beethoven concerto for violin.

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The repertoire for the season here by the Chicago Opera Company, which begins April 20 and continues for five days, has been announced as follows: "Tosca," with Mary

Garden; "La Bohème," with Maggie Teyte; "Rigoletto," with Titta Ruffo and Florence Macbeth, the Minnesota soprano; "Manon," by Massenet, with Mary Garden, and "Parsifal," with Clausen as Kundry.

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Marie O'Meara, the St. Paul contralto, who recently made a most successful appearance here with the orchestra, has been invited to give a recital before the Matinee Musical of Duluth. Next Wednesday afternoon she will give a recital before the Schubert Club of this city. Mrs. O'Meara, who has one of the most beautiful voices in this part of the country, is an artist of good equipment and wins enthusiastic receptions wherever she sings.

J. McCLURE BELLOWES.

### Vida Llewellyn's with Blüthner Orchestra.

Vida Llewellyn, the Chicago pianist, who is rapidly becoming a favorite concert artist in Germany, was the soloist with the Blüthner Orchestra, under Conductor Weyersberg (successor to Joseph Stransky), in Berlin, December 13, 1913.

Miss Llewellyn achieved marked success on that occasion by her rendition of the difficult Kaun concerto.

Leading Berlin papers reviewed Miss Llewellyn's playing as follows:

The regular Sunday evening concert of the Blüthner Orchestra at Blüthnersaal has of late proven a most favorable occasion for exploiting young American talents. The soloist of last Sunday's concert was Vida Llewellyn, the young pianist whose wholesome musicianship and uncommon technical ability were so satisfactorily presented at her debut in this city last season.

While the full scope of a pianist's artistic accomplishments are not always revealed in the performance of a work with orchestra, Miss Llewellyn nevertheless acquitted herself so skilfully and ef-



VIDA LLEWELLYN.

fectively of her task—the masterfully wrought but technically intricate Hugo Kaun concerto, op. 50—as to leave no doubt of the presence of vastly more fitness and musicianly warmth in her artistic make-up than could very well be displayed in presenting such a trying work. It was a pleasure to be able to note, moreover, that this young artist is acquiring more and more of the rare compelling interpretative force and decision of delivery that so plainly distinguish the performances of the pianist who has something to say from those of the mere reproducer of notes.

A firm mastery of a remarkably smooth, clean technique and a fine regard for tonal balance and musicianly phrasing were likewise features of her performance at this concert deserving of the highest commendation. Her splendid efforts were fittingly rewarded by the audience with rounds of hearty applause.—The Continental Times.

At last Sunday's concert of the Blüthner Orchestra, the attendance of which was much affected because of the unfavorable weather, Hugo Kaun's concerto in E flat, op. 50, for piano and orchestra, following "The Cid" overture, was given excellent reading by Director Weyersberg. Kaun's musical invention moves along easily and has vigorous characteristics, without great voice. In the second part are found some splendid, soulful movements, which testify not only to the inventive genius of the composer, but also to his depth of feeling. In the production Vida Llewellyn at the piano is deserving of great credit. She played the difficult work entirely from memory, and both in technique and in interpretation was most praiseworthy. She was the recipient, not only of flowers but of long repeated applause, in which the composer, who was present, also shared.—Die Tonkunst, Berlin.

For Sunday, Director Bruno Weyersberg had again prepared an interesting program, which, as far as I could hear it, was successfully carried out. As introduction the orchestra played Peter Cornelius' "Cid" overture with characteristic expression and in a neat manner, which was followed by Hugo Kaun's piano concerto in E flat (op. 50). Vida Llewellyn was a charming interpreter of this work. . . . She was at her best in the finale, which, in spite of the modest thematic material, showed clever presentation and many interesting moments.—Allgemeine Musikzeitung, Charlottenburg, December 7, 1913. (Advertisement.)

## Franz Proschowsky

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Among the musical events of the holiday season must be mentioned the annual meeting of the Incorporated Society of Musicians, which convened in London over several days. Of the important issues of the convention, aside from the dinners and closing banquet, there must be mentioned the orchestral concert given at Queen's Hall, December 31, by the New Symphony Orchestra, under Sir Frederic H. Cowen. At this concert four orchestral compositions were heard for the first time, namely: an Esposito piano concerto, in which work the composer appeared as soloist; an orchestral tone poem by Dr. James Lyon, written to the Longfellow poem, "The Legend Beautiful"; Norman O'Neill's "Humoresque," for orchestra, op. 47; and a ballad for baritone solo and orchestra by William Wallace. On this same program there appeared Sir Frederic Cowen's "A Fantasy of Life and Love"; and also an "Elegy and Rondo" by Emile Sauret, who was also soloist.

It is difficult to review some of the above mentioned compositions. To review or not to review, is sometimes the question; to save a lot of good ink, say nothing and saw wood, or, water the ink and dilute the saying. It is all very disturbing, at times. Mr. Esposito, Mr. Wallace, and Dr. Lyon, no doubt, take themselves very seriously, and, happily, their own selected standards of value, musical value, of course, have made them eligible to the I. S. M., for how otherwise could they become members of so august a musical society? However, far be it from the

humble writer of these few lines o' lyn o' type, to give voice to captious notions, or to any personal musical convictions, based on differing standards of value concerning the raison d'être of musical composition, or its dual nature of the mechanical and the esthetic (which in reality are one), when the differing zone of condition embraces within its curve august members of an august body, who, valiant and virtuous, full of haughty courage, as William has said of the Knights of the Garter, come forth before the public in all their august seriousness and expound and have expounded for them by others excerpts from their own special, selected, and august standards of musical value. Nay! though "ye gods, it doth amaze me." But really! on second thought, in reference to the adage to "say nothing and saw wood," is it not really quite possible that those same august members of an august body understand and faithfully observe this some quaint saying? That it is they who really do all the wood sawing and say nothing? In that case, of course, it is far better to leave them all in peace to go on with their work, and not even gently chide them when they give concerts to show how it is done, because all kinds of exhibitions and shows are interesting and instructive if for no other object than for the acquaintance that may be made with how not to do it!

However, the "Humoresque," by Norman O'Neill, was a very interesting and well written composition. It has been referred to once before in these columns. It is a



FURNESS ABBEY, NORTH LANCASHIRE, ENGLAND.

fascinating study, brilliant and of effective orchestral nuance. It was particularly well received.

Emile Sauret's composition proved, also, to be above the ordinary in musical idea and general musicianship. It is a very attractive work, in fact, and was played in masterly fashion by the composer-violinist.

Among the lectures given under the auspices of the Incorporated Society of Musicians' convention was one on "Music to Stage-Plays," by Norman O'Neill, a musical subject of great interest and one offering many opportunities to young composers willing to study and then write for the smaller orchestra, the first class orchestra of the first class theatre, for instance, and to which Mr. O'Neill, who is director of the orchestra at the Haymarket Theatre, referred. Mr. O'Neill said, in concluding his lecture: "There is an undoubted opening here, as there is a great want of music well scored for small orchestras. I feel that it would not only benefit the composer by bringing his name and work before the public, but at the same time be quite a healthy change from writing for the large orchestra." Very good advice, indeed, for an august member to give!

Another musical conference now being held in London, with meetings at the St. Paul's Girls' School, at Hammersmith, is that of a number of music teachers' associations. Attendance has been from various parts of the United Kingdom, and some interesting discussions on the subject of the teaching of music have been held. The president of the conference, Sir E. Ernest Cooper, of the Royal Academy of Music, gave the opening address last evening, after which followed a reception and concert, the program of the latter given by Herbert Fryer, pianist; Marjorie Hayward, violinist, and Frederick Ranalow, vocalist. Among those attending were Mr. and Mrs. Stowart Macpherson, Mr. and Mrs. J. Percy Baker, Mr. and Mrs. J. Spencer Curwen, Mr. and Mrs. Frank Arnold, Dr. R. R. Terry, Arthur Thompson and the Misses Thompson, Mr. and Mrs. Arthur J. Hadrill, Mr. and Mrs. G. C. Ash-

ton Jonson, Thomas Henderson and Ernest Fowles. The list of vice-presidents of the conference includes Prof. Graunville Bantock, Sir Frederick Bridge, Sir Walter Parratt, Sir Alexander C. Mackenzie (President, Music Teachers' Association), Sir Charles V. Stanford, J. T. Bavin (President, Union of Secondary Schools Music Directors), Dr. W. H. Hadow (President, Home Music Study Union), Dr. A. Somervell (President, Girls' School Music Union), Prof. J. C. Bridge, Prof. Percy Buck, Dr. W. H. Cummings, Dr. C. Harford Lloyd, Stewart Macpherson, Prof. Frederick Niecks, and Landon Ronald.

There has been very little of consequence in the London musical calendar since the middle of December, aside from the various popular Sunday afternoon concerts at the Queen's and Albert Hall. On January 17 the Queen's Hall Orchestra will give the first important concert of the 1914 season. On this occasion Arnold Schönberg will make his first appearance in England and will conduct his five characteristic pieces for orchestra. The following Tuesday the Royal Philharmonic Society will give a concert with Herr Mengelberg as conductor, when the program, among other works, will contain two tone poems by Frederick Delius, which hearing will constitute their first English hearing. And on January 26 the London Symphony Orchestra, under Emil Mlynarski, will be heard in the fifth concert of its annual series. The soloist at this concert will be Paul Koschanski.

Said the Musical Times of December 1, 1913: "We learn that a league of German music critics has been formed, with headquarters at Leipzig. The constitution is still undecided, but the aims are clearly formulated. The purpose is to improve the social, moral and intellectual status of the profession. It is scarcely likely that English music critics will follow suit, as their status, or their conscience, of course admits of no reproach under these heads. If they were to band together it would be to form a union and a strike in which the 'men's demands' would be: intelligent subeditors, a later hour of press, and no ballad concerts. The committee of the seriously minded German society includes Alfred Heuss (Leipzig), Paul Ehlers (Munich), Paul Bekker (Frankfurt), Lucien Kamienski (Königsberg), and Herman Springer (Berlin). Membership, we understand, is elective, and under strict conditions."

Tina Lerner, who will be heard in recital here next week, has been meeting with exceptional success in the English provinces. At her recent appearance in Glasgow with the Scottish Orchestra, under Emil Mlynarski, Miss Lerner played the Tchaikowsky B flat minor concerto. Of this concert the Glasgow News of December 31 took occasion to say:

No previous interpretation of this fascinating work here can be said to have so fully revealed its spirit, nor has any previous performance so cleverly elucidated its compositional structure. Hitherto we had thought our ideal fulfilled in Carreño's magnificent performance; and certainly Carreño reproduced with telling effect Tchaikowsky's usual characteristics as gorgeous colorist and master of tumultuous sonorities, and she built a massive and imposing edifice from the composer's material; but as certainly Miss Lerner gave us convincing proof that this concerto is charming as well as forcible. While constantly attentive to these sources of musical life, rhythm, accent and brilliance of tone, and vivacity of movement, Miss Lerner expressed better than her illustrious rival the innate euphony of the music and its sentimental poignancy and charm.

As an introduction to his program of chamber music concerts to be given at the Arts Club, in Mortimer street, beginning February 27, Joseph Holbrooke has written some interesting words. He says, in part: "It is with much pleasure that I am able to announce the continuance of my chamber concerts, including a new foreign string quartet party, a combination which I feel sure will meet with warm approval in this country. For years I have offered a quartet which has been born and bred in England, but a change is inevitable in the best of schemes! I sincerely hope no one will be discouraged by the fact that English music is being played by the Slav and the Teuton. Why not? Have we not read many times of clever—very clever (!)—artists coming from far countries, who know nothing of our art? Here is the chance to show them the existence of wonderful and beautiful music—hitherto unknown to them! I trust they will be grateful for this instruction. This is my thirteenth year of native English chamber music and practically every British composer of any note has been included in these programs, many of them several times. It is in the face of the indifference of our native musicians I pursue my fearful course, I need not say; for since last year not one of the works I performed has been heard anywhere else, to my knowledge, and it is the same every year. I rejoice that I have found two more deluded young musicians in the persons of Edward Mitchell and Richard Cleveland, neither of whom has yet had a taste of our countrymen's indifference! If they can get over this, they should be able to get over anything. There is also a piano quartet by A. C. Mackenzie

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### Elvyn-Barstow Buffalo Recital.

Myrtle Elvyn, the noted young American pianist, and Vera Barstow, the popular young American violinist, appeared in a recital in the ballroom of the Hotel Statler, Buffalo, N. Y., Monday evening, January 5.

It was Miss Barstow's first appearance in Buffalo, and a return appearance for Miss Elvyn. From the excerpts reproduced below, it will be seen that Miss Barstow's playing won "instant and continual success," and that the "development of her (Miss Elvyn's) art was a revelation."

The following are taken from the Buffalo press:

A series of concerts under the direction of Mrs. William Hart Boughton, which was so auspiciously inaugurated a few weeks ago when Franz Egenieff, the eminent baritone, appeared in recital at the Hotel Statler, was delightfully continued last night by the advent of Myrtle Elvyn, the noted pianist, in conjunction with Vera Barstow, violinist, and Harold Osborn-Smith, accompanist. Miss Elvyn's colossal technique is well known to many through her former appearances here, but the development of her art was a revelation. Her program was a heavy one and demanded great physical powers, which were ably met without apparent effort. The great breadth and power of her playing and the finely controlled nuances were pre-eminent qualities of her playing.

Miss Barstow is not so well known, but proved herself worthy of the hearty reception accorded her. Young in years, she is old in art, playing with a pose and abandonment of self which is eminently reproof. Her choice of program enabled her to exploit her accomplishments in the variety of tone production and skilful execution which were satisfying to a large degree. An interesting number was the "Indian Scherzo," by Victor Koler, with its two contrasting movements, the former requiring astonishing rapidity and the latter a beautiful singing tone. She gave as an encore after this number "Caprice Viennois," by Kreisler.

As accompanist, Harold Osborn-Smith acquitted himself with credit, playing the difficult accompaniments with splendid execution.—The Buffalo Evening Times, January 6, 1914.

A recital of much interest was given in the ball room of the Hotel Statler last evening by Myrtle Elvyn, pianist; Vera Barstow, violinist, and Harold Osborn-Smith, pianist and accompanist. This was the second in a series of three concerts under the local direction of Mrs. William Hart Boughton and it was attended by a large and well pleased audience.

Miss Elvyn was heard here before and the artistic growth of the young pianist was very noticeable. She plays with more sureness and her technique and tone have grown wonderfully in the past few years. Miss Elvyn is gifted with rare personal charm besides her musical talent and these two make a combination that is the envy of all public performers.

Miss Elvyn opened the program with a splendid performance of caprice from "Alceste," by Gluck-Saint-Saëns; minuet, by Beethoven, and rhapsodie, by Brahms. In all these numbers the pianist displayed a technique that was faultless and her interpretation was splendid.

Other selections played by Miss Elvyn and very much enjoyed were a group of Chopin compositions, "Rigoletti" paraphrase, by Verdi-Liszt; legende and rhapsodie No. 12, by Liszt. She was compelled to add an extra number.

Vera Barstow made her first appearance before a Buffalo audience and the reception she received must have been gratifying. She is a violinist of intelligence and she commands a tone that is round and sweet and her intonation is splendid. She bows with

a great deal of freedom and especially pleasing were her harmonics and double stopping.

"Sarabande and Musette," by L. van Kunitz; "Zortzico," by Sarasate; "Zephyr," by Hubay; "Hungarian Dance," by Brahms-Joschim; "Tadrian Scherzo," by Victor Koler, and several other compositions were played with fine taste by the young violinist. Miss Barstow has a charming stage presence and she became an immediate favorite with the audience.

Harold Osborn-Smith played the piano accompaniments for Miss Barstow in a very capable manner.—Buffalo Express, January 6, 1914.

The second of the series of Mrs. William Boughton's three recitals took place last night at the ballroom of the Hotel Statler, when the program was furnished by Vera Barstow, violinist; Myrtle Elvyn, pianist, and Harold Osborn-Smith, accompanist.

The recital was the occasion of Miss Barstow's first appearance in this city and it is pleasant to record that the young artist scored a complete success. Including a varied selection from the violin repertoire of Von Kunitz, Sarasate, Brahms-Joschim, Hubay, Koler and Paganini, Miss Barstow gave an immediate impression of being well schooled, playing with fine tone, musical feeling and good style. As she went on with her numbers the excellent qualities of her interpretative powers were more and more in evidence, particularly in Koler's Indian fantasy and the B minor concerto by Paganini, the warmth and roundness of her tone being most admirable.

So much pleasure did this artist give that she was forced to respond to the very cordial applause of the audience, playing an encore by Kreisler with delightful appreciation of its grace and charm. The musical character of Miss Barstow's playing, her sincerity and refinement of taste make of her performances a genuine pleasure and one to be warmly commended.

Myrtle Elvyn showed a distinct advance on her previous appearance here, some five years ago.

As to technical development, quality of tone and grasp of the style of a composition, Miss Elvyn has grown considerably as a pianist. If her interest in virtuosity as an end and not a means still seems unduly in evidence, the very fact of her proficiency will probably lead her the sooner into more serious paths. Her natural brilliancy of style, her facility of technique and attractive stage presence combine to give her great advantages on the concert platform. Her audience last night showed much pleasure in her rendition of compositions by Gluck-Saint-Saëns, Beethoven, Brahms, Chopin, Verdi-Liszt and Liszt, to which were added effective encores.

Harold O. Smith greatly increased the pleasure of Miss Barstow's solos by his interesting and musicianly accompaniments.—Buffalo Evening News.

Myrtle Elvyn, pianist; Vera Barstow, violinist, and Harold Osborn-Smith, pianist and accompanist, were presented in a joint recital in the ballroom of the Hotel Statler last evening by M. H. Hanson, under the local management of Mrs. William Hart Boughton. The large and fashionable audience was deeply appreciative of the merits of all three artists, and accorded them flattering tributes of applause.

Vera Barstow, the young American violinist, made her first appearance here and won instant and continued success. She plays with remarkable freshness and buoyancy, much poetic feeling and in most instances a crisp, clean cut technique. Her first number, "Sarabande et Musette," by Von Kunitz, was a fascinating performance, in which Miss Barstow disclosed a command of tonal color and artistic expression, drawing a rich, musical tone from her instrument, while her graceful bowing enhanced her work. In the "Zortzico," by Sarasate, the delivery of the musical message in all its captivating abandon was one of compelling beauty. In the "Hungarian Dance No. 20" there was at times a deviation from pitch, but in the delicate loveliness of "Zephyr," by Hubay, the artist scored a fresh triumph.

One of the extremely interesting numbers was a new composition for the violin by Victor Koler, entitled "Indian Scherzo." Miss Barstow played the three movements with consummate skill in shading, bringing out the bizarre effects of the weird Indian melody with entrancing charm. She was recalled and played with ravishing tone Kreisler's "Caprice Viennoise." Her greatest achievement, and one reserved for her closing number, the concerto, B minor, allegro maestoso, by Paganini, in which her technical equip-

ment and the scope of her art were brilliantly displayed and which won her an ovation.

Myrtle Elvyn, since her first appearance in this city several years ago, has grown enormously in poise and breadth of musicianship, and is a pianist of authority and dynamic power, together with a technical proficiency that commands respect for her dazzling achievements. She is an artist of wonderful gifts—great personal beauty, the sympathy in interpretation which at once puts her on intimate terms with her audience, and a sincerity and fine understanding of the contents of the compositions she plays.

Opening with the caprice from "Alceste," Gluck-Saint-Saëns, which was followed by the minuet, G major, by Beethoven, both notable performances, the technical display of the Brahms rhapsody, E flat major, aroused the greatest enthusiasm and the artist was recalled.

In her Chopin numbers, nocturne, op. 37, No. 2, and four preludes, her interpretations were marked by a true conception of each work and were infused with an individuality, which was refreshing, while her pedaling was artistic and gained fine effects. The "Rigoletto" paraphrase, by Verdi-Liszt, was another exhibition of fleetness of fingers, and as an encore she played an arrangement of the sextet from "Lucia," which delighted the audience. Her abilities as an exponent of Liszt have long since made her famous, and her rendition of the legende ("St. Francis Walking on the Waves") in which the lightest of pianissimo effects, and the tremendously dramatic rhapsody No. 12 in which the artist summoned all her pianistic resources of tonal volume and shading once more evoked storms of applause. Harold Osborn-Smith at the piano for Miss Barstow afforded an admirable support and added to the importance of the program.—Buffalo Courier. (Advertisement.)

### Arnolde Stephenson in Belgium.

Arnolde Stephenson, the well known Paris soprano, recently won for herself a great success in Belgium, as is attested to in the following press criticisms:

Arnolde Stephenson, soprano, gave to this concert an indisputable musicianship, shown particularly in the Debussy and Aubert numbers.—Liege Express, November 26, 1913.

The concert given by Arnolde Stephenson gave us a musical treat in providing a series of melodies and "pieces de genre," among which several gems, too often neglected, which, executed by this artist, charm and transport without occasioning fatigue. . . . Mile. Stephenson has a voice of beautiful quality and sings with great intelligence.—Guide Musicale de Brunelles, November 30, 1913.

Arnolde Stephenson sings like a musician. Her style in modern songs has merit; the high notes are easy, limpid, sure. Among her best numbers may be mentioned two songs by Strauss, "Mandoline," by Debussy, and of a different character, "De Gréne," by the same. Then a "première audition" of two "Incantations" of Wassilénko von sincere success.—Journal de Liege, November 26, 1913.

One of the surprises of the musical season, an event as remarkable as unexpected, was the concert given by Arnolde Stephenson. Mile. Stephenson held constantly the interest of her auditors, passing with consummate vocal art from "Quella Framina," of Marcello, sung with nobility, to two melodies of Schubert, "An en Vleichen" and "Rastlose Liebe," of which she possesses the delicate tradition. She reserved her second group for the moderns, "Den meins Herrens Kronelein," R. Strauss, given with penetrating melodic charm, and "Heimliche Aufforderung" with theatrical intensity; then of Louis Aubert, "The Silence" (en première audition), an abstract composition, but interesting through the originality of its form, and of Debussy, the piquant and scintillating "Mandoline." There were certainly here elements of increasing success for the cantatrice with such a remarkable memory.—La Meuse, Liege, November 23, 1913. (Advertisement.)

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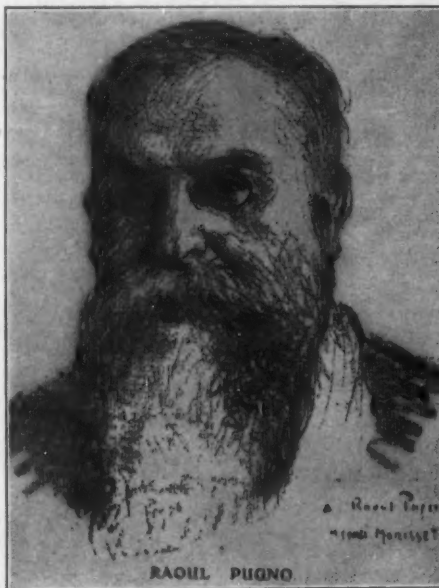
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Paris, January 5, 1914.

The important event of the week was the production of "Parsifal" at the Opera, the first performance taking place last Sunday evening. President Poincaré and Mme.



RAOUL PUGNO.

Drawing by Henri Morisset, in La Critique Musicale.

Poincaré were present. Every seat, needless to say, had been disposed of weeks in advance. It is said that there were fifty thousand francs in the house—the prices had been very much advanced—a tremendous amount for France. I heard a young lady complaining yesterday that she had to pay twenty francs—four real dollars—to sit way up at the very top of the house. As a business proposition she did not think she had got her money's worth—no, it was not an American young lady—and I agree with her. The artists, one and all—Mme. Bréval as Kundry, Franz as Parsifal and Delmas, Journet, Lestelly and Greese in the other important male roles—won the hearty approval of the audience, as did the playing of the orchestra under André Messager. The French papers take pride in pointing out that the scenery and all the mise en scene do not suffer at all in comparison with Bayreuth. I liked the summing up of the critic of the Paris New York Herald: "As a matter of fact it was a somewhat laborious evening of pleasure, and if the snobbism of some had not come to the help of the sincere admiration of others, 'Parsifal' would only have filled, with some difficulty, a few houses." The second "gala" performance takes place this evening. "Gala" means that the prices still remain at an unreasonable figure. After a few of these, the general public will be allowed to worship at market rates and "Parsifal" will become a part of the regular repertoire.

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By the time this letter appears, the wire will long have brought news of the death of Raoul Pugno, the pianist, which occurred last Saturday at Moscow, Russia, where he was on a concert tour. There is no need of my giving

a biography of the eminent master, as the news stories will all do that, but I want to testify to the universal esteem in which he was held by his contemporaries, both as man and artist. It had never been my good fortune to have an opportunity to make his personal acquaintance, but I know a number of the younger artists who have been his pupils, and one and all speak always with the greatest affection of him, of his kindness and consideration. He was universally ranked as the first French pianist of the day. His style was very straightforward and natural, a style, in fact, to which the word classic may very well be applied. It was delightful to see the oldish looking gentleman with the venerable, flowing white beard and pince-nez come in, seat himself at the piano and carefully arrange his music on the rack, for it was his custom to play (at least the larger works) from notes, owing, I have been told, to a memory which had played him tricks at various times. I especially remember a fine performance of the "Emperor" concerto at Munich a few years ago with Ferdinand Löwe and the Konzertverein Orchestra. The audience tendered him a veritable ovation at the end of the work, and he came back time after time to bow and smile, apparently as pleased as a child at the applause. It was this sunny, genial nature which, combined with his great artistry, won and held for him a host of friends and admirers.

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Concerts have been conspicuous by their absence during the holiday season. There have been practically no recitals, only the regular symphonic concerts have been continued. At the last concert of the Société des Concerts at the Conservatoire, an "Offertoire pour le jour de la Toussaint," by Saint-Saëns, had its first hearing, and at the Lamoureux concert "La Foi," incidental music (three symphonic pictures) to M. Brieux's drama of that name, also by Saint-Saëns, was played for the first time. Neither

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work of the veteran composer seems to have made any special impression, either on the public or the critics.

L. d'Aubigné's regular winter series of informal musicales was continued last Sunday at the big studio in his villa at Sèvres, just outside Paris. A large number of his advanced pupils were heard and applauded by the large crowd of visitors, which filled the house to overflowing. Among those who sang were Eva Egeter, a lyric soprano with a large voice of splendid quality and the ability to sing extremely well. As the result of a recent audition at one of Mr. d'Aubigné's musicales, Miss Egeter was at once engaged to sing at no less than three different important soirees here, which certainly testifies favorably to what her auditors thought of her work. Another one of Mr. d'Aubigné's most promising pupils, Gretchen Hood, of Washington, D. C., returned home last month to spend the holidays with her parents, but will soon be back to resume study. Miss Hood is a dramatic soprano with a very powerful, pure voice and fine knowledge of vocalization and was compelled to decline an opportunity to appear in Italy on account of the plans for her Christmas visit.

Mme. Chailley-Richez, the splendid pianist—a former pupil, by the way, of the late Raoul Pugno—made a short concert tour in Switzerland in December, appearing in Geneva and Lausanne with the French violinist, Jules Boucherit. That Mme. Chailley-Richez made the same splendid impression in these concerts as she is accustomed to whenever she appears is sufficiently attested to by the local press notices, which are reproduced in another column. On Christmas Day at the Saint-Saëns festival matinee, at the Salle des Agriculteurs, Marcel Chailley, the violinist, with Mme. Chailley-Richez and Jules Griset, opened the program with an exquisitely finished performance of the Saint-Saëns trio in E minor, which was distinguished by the fine individual work of each artist, and above all by the capital ensemble work. M. and Mme. Chailley have the heartfelt sympathy of their friends in the loss of Mr. Chailley's mother, who died very suddenly the night after Christmas.

Claude Debussy has paid a very signal compliment to the musicianship of Arthur Hartmann, one of which Mr. Hartmann may well be proud. At the latter's coming recital at the Salle des Agriculteurs, on February 5, his program will include three Debussy compositions, "La fille aux cheveux de lin," "Il pleure dans mon cœur" and "Minstrels," which, in Mr. Hartmann's own transcriptions for the violin (published by Durand) have become such popular numbers for that instrument. And at the piano, to show his appreciation of the capital musicianship which the well known violinist has revealed in these transcriptions, there will be no less an accompanist than Claude Debussy himself. It is, unless I am very much mistaken, the first time the illustrious French composer has paid this honor to an artist.

Arnolde Stephenson, the American soprano, has recently returned from a very successful tour in Holland and Belgium, where she was heard in joint recitals with Henri Erique, the English tenor, and E. R. Schmitz, pianist and accompanist. Miss Stephenson's singing was on the same high plane to which this artist has accustomed us, and her success was great and well deserved, both with public and critics, as is shown by the press notices reproduced in another column. In February Miss Stephenson will be heard in a program of songs with orchestra, at one of the concerts of the Orchestre Schmitz, and a Paris recital with piano is also included in her winter plans.

At the last Students' Atelier Reunion, Sunday evening, the piano soloist was Rachel Dunn, who is now living in London, but who formerly spent several years here as a pupil of Wager Swayne. Miss Dunn played a Beethoven rondo in G and three Chopin numbers capably, with finished technic and thorough musicianship, showing that England has not caused her to forget all she learned in France. I understand that Miss Dunn will make an Australian tour in 1915.

Odetta LeRoy, dramatic soprano, pupil of Marquis de Trabado, made a brilliant debut at the Salle Malakoff last week in a gala presentation of Berlioz's "Damnation of Faust." Mlle. LeRoy is announced to make her debut at the Opera here next autumn. It will be interesting to watch the career of this very promising pupil of a teacher who has had a hand in the making of so many of the best known opera singers of the present day.

Last week saw the public dress rehearsal at the Opera Comique of "Francesca da Rimini," a drama in three pictures, the text for which is a French translation by Marcel Schwob of a work by the well known American author, the late F. Marion Crawford, the music by Franco Leon, which was followed by another novelty, "La vie brève," lyric drama of modern Spain, by Carlos Fernandez Shaw, music by Manuel de Falla, a work which first saw the

light at Nice last season, with Lillian Grenville in the leading soprano role. The pieces were very well accepted by the audience at the rehearsal, especially "La vie brève," and if they turn out to be popular successes they will be further reviewed here later.

Congratulations to May Esther Peterson, soprano, pupil of Jean de Reszke, whose very successful debut as Lakmé at the Gaite Lyrique was mentioned in this letter several weeks ago. The management was so well pleased with her work that she has been offered and has accepted a year's contract as a regular member of the company at that theatre, the municipal opera house of Paris, the first time, I believe, that this honor has fallen to an American. Miss Peterson is just now away filling several concert engagements in Switzerland.

I have been here at the Paris office for six months now and have looked pretty closely into the question of the American music student here in comparison with the other continental capitals, Berlin and Vienna. There are fine teachers in Berlin, there are fine teachers in Vienna—and



D'AUBIGNÉ'S PUPILS, GRETCHEN HOOD (LEFT) AND EVA EGETER.

there are just as fine teachers here in Paris. As far as finding teachers to instruct him, I think the student is exactly as well off in one city as in the other. As for the story that Paris concerts are scarce and bad, that is all bosh. Any student who seeks to hear good concerts can hear them, and as many of them as his mental digestion can stand. And in a social way I think I have found some advantages which Paris has over the other cities. These are going to be told about in an article which will go along with next week's letter, entitled "What Paris Offers to the American Music Student."

#### Ohrman Acclaimed in Buffalo.

Luella Chilson Ohrman, of Chicago, whose beautiful voice and art are already widely known, has been booked by M. H. Hanson for several important Eastern dates. Saturday afternoon, January 10, Mme. Ohrman appeared before the Chromatic Club of Buffalo, N. Y., winning favor anew, as will be seen from the following notice culled from the Buffalo Courier:

The Chromatic Club gave its members and guests a genuine treat in the program presented at the Twentieth Century Club yesterday afternoon with Mme. Chilson-Ohrman, lyric soprano of Chicago, scored a flattering success.

Mme. Ohrman is a singer of attractive personality and possesses a voice of lovely lyric quality, and she showed at once that she is a well schooled artist and genuinely musical.

A pastoral, old Italian, Veracini, was captivating in its grace and charm of interpretation. "Was Macht der Wind," by Bach, with its classic demands, and the "Caro Nome," from "Rigoletto," in which the singer revealed her dramatic gifts as well as her command of florid singing, aroused enthusiastic applause and she was recalled for an encore.

In a group of German songs her artistry was best displayed. "Vor Sonnenaufgang," by Oscar Meyer, in which her diction, beauty of phrasing and everything that counts for the appeal in song, brought her the tribute she deserved, and Mme. Ohrman repeated a portion of the song as an encore.

Two songs by Hugo Wolf further disclosed her breadth of style and interpretation. In her last group, "Ma Voisine," by Goring-

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Thomas; "Lilacs," by Rachmaninoff, and "Happiness," by Branscombe, won her further appreciation. One of her interesting encores was "May Time," by Arthur Olaf Anderson.

The complete list of Mme. Ohrman's numbers is herewith reproduced:

A Pastoral (old Italian).....	Veracini
Was Macht der Wind.....	Bach
Caro Nome (Rigoletto).....	Verdi
Des Kindes Gebet.....	Max Reger
Vor Sonnenaufgang.....	Oscar Meyer
Verachwiegene Liebe.....	Hugo Wolf
Die Zigeunerin.....	Hugo Wolf
Comment Disaient Ils.....	Liszt
Ma Voisine.....	Goring-Thomas
Gavotte (Manon).....	Massenet
Lilacs.....	Rachmaninoff
Happiness.....	Branscombe

William J. Gough, accompanist. (Advertisement.)

#### COLUMBUS ATTRACTIONS.

Columbus, Ohio, January 9, 1914.

Next Tuesday evening, January 13, Mary Garden will make her first Columbus appearance before the Women's Music Club in Memorial Hall. Miss Garden has been scheduled several times for song recitals here, but something has interfered with her coming each time.

The fourth lecture recital of the Extension Department of the Music Club will be given Monday evening, January 12, in the Public Library Auditorium, by Dr. Gustav Meyer, of Westerville, head of the piano department of the Wallace Conservatory of Music, his subject being "Beethoven and the Sonata Form." Emily Church Benham, pianist, will illustrate the lecture, playing the Sonata op. 2, No. 3, of Beethoven.

Mabel Rathbun, organist, assisted by Virgilia Wallace, contralto, will give the next free municipal organ recital in Memorial Hall Sunday afternoon, January 18. Miss Rathbun is one of Columbus' leading organists and has chosen a beautiful program for this occasion. Miss Wallace is one of the principals of the Wallace Conservatory of Music, and a very successful teacher of voice.

The joint recital of Melba and Kubelik has been scheduled for Tuesday evening, January 27, in Memorial Hall, under the local management of T. T. Frankenberg. Four other concerts are included in a series which Mr. Frankenberg offers during the next three months. The Flonzaley Quartet, February 20; Alice Nielsen, March 2; Harold Bauer and Jacques Thibaud, March 18; Clara Butt and Kennerley Rumford, April 21.

Mrs. Wilbur Thoburn Mills, organist; Ethel Hill Combs, violinist, and Alice Turner Parnell, soprano, were heard in a charming recital at the Broad Street M. E. Church Sunday afternoon, December 28.

A piano recital that proved a treat during the holidays was given by William Golz, of Philadelphia, in the Public Library Auditorium Tuesday evening, December 30. The program included the Brahms F minor sonata; Polonaise in A flat major and Ballade in G minor of Chopin; Nocturne in F major, Schumann; "Lento," Cyril Scott; "Etincelles," Moskowski; two movements of Liszt's B minor sonata, and the "Rigoletto" paraphrase of Liszt.

EMILY CHURCH BENHAM.

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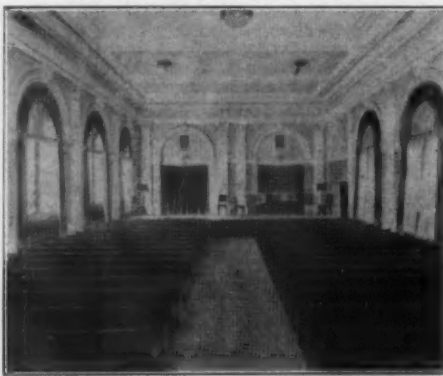
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## ORCHESTRA AND CHOIR UNITE IN LEIPSIK CONCERT

Nikisch Gives Brilliant Reading of Beethoven's  
Fourth Symphony—New Works Heard at  
Various Functions—Tina Lerner's Re-  
cital—Student Program at  
Leipsc Conservatory.

Leipsc, December 27, 1913.

The ninth Gewandhaus concert under Arthur Nikisch also enlisted the Thomaneer Choir for its annual appearance under Cantor Gustav Schreck. Organist Karl Straube, likewise of the Thomas Kirche, opened the concert with the Bach G major fantasia. Then Nikisch gave the Beethoven fourth symphony, followed by the chorus and small orchestra in Christmas music from Von Herzogenberg's oratorio, "Birth of Christ." Nikisch again led in Vivaldi's D minor orchestral concerto, the choir, each time under Schreck, concluding with Schreck's own "Dämmerung," and Hugo Kaun's "Märzluft" and "Holländisches Wiegenlied." The Bach G major fantasia is among the composer's more tuneful works, yet full of fancy in Straube's big and resourceful delivery. The Beethoven symphony was likewise a work of many beautiful aspects and unending compositional wealth, in Nikisch's great feeling for its content. The music by Von Herzogenberg, a contemporary and bosom friend of Brahms, is in fine spirit of absolute



FEURICH HALL, IN LEIPSIK.

music, leaving an impression of vitality if not in heavy modern scoring for the chorus and orchestra, Schreck's "Dämmerung" on a Goethe text, is in quiet mood and good plain melody. Kaun's "Märzluft" is on a text by Siegbert Salter, the "Holländisches Wiegenlied" on G. Edward's translation from Eugene Field. Both of these show Kaun's fine sense of choral effect, as well in their varied assignment of solo phrases as for beautiful blending in ensemble. The chorus sang in splendid finish and the youthful singers who had solo phrases in the Christmas music were especially capable and enjoyable.

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The Bach Verein under Karl Straube gave in the Thomas Kirche, December 22, the first and second cantatas of the "Christmas Oratorio," also the great "Magnificat," by Bach. The solo voices were those of sopranos Else Roemer, Meta Steinbrück, contralto Agnes Leydhecker, tenor Matthew Roemer and basso Wolfgang Rosenthal. The organ was in charge of the seventeen-year-old Quentin Morvaren, the pianist was Hermann Mayer, the orchestra and the obligato players were those of the city opera and Gewandhaus. The "Christmas Oratorio" is beautiful music, showing much pastoral character through the unending use of wood wind instruments in preludes, accompaniments, and in the interludary "Sinfonie" preceding the second cantata. The imposing "Magnificat" is of entirely different music, and of such power and grandeur as is difficult to find in the music of any subsequent period, even to this day. It represents a most wonderful individuality in view of the time of its composition. The entire evening of the Leipsc concert was highly enjoyable, especially through Straube's broad reading and the good work of the various soloists.

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Tina Lerner's recital in the Kaufhaus included a Mozart larghetto, Weber rondo brilliant, the Schumann F sharp minor sonata, three studies and the F sharp minor nocturne by Chopin, the Strauss-Tausig "Man lebt nur einmal," and Liszt's "Petrarca Sonett 123" and Spanish rhapsodie. The program was augmented by various selections which were demanded at the close. In the couple of seasons since Miss Lerner's last recital in Leipsc, her art has taken on renewed intensity for the tone picture which seems to govern the mind unflinchingly during her play. Here there were already mood and benediction in the Mozart larghetto, which was a thing of great beauty under her hands. The

Weber rondo sparkled in the bright character reading she gave, and the Schumann sonata followed in unending array of character playing. Wherein the pianistic and the intellectual combined to hold the work always to vivid portrayal in absolute command. The Chopin, Tausig and Liszt proceeded in the same extraordinary pianistic finesse and interpretative completeness. In this manner the Spanish rhapsodie came to be a work of real life, portrayed in many colors, so that in a number of years of concert going one may not hear the composition in so seemingly great content. Upon coming to Leipsc, Miss Lerner had her trunks packed for a four months' tour, which would extend to Spain, France, England, Finland and Russia before she could see her Berlin home again. She was especially regretting the impossibility of accepting an additional three of the choicest European orchestral engagements, but the calendar was against her.

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Hugo Kaun's three movement "Märkische Suite" in the original composition for two pianos, also Schubert's F minor fantasia, op. 103 for four hands, were included in the recital by Mr. and Mrs. Bruno Hinze-Reinhold, now of the Weimar Conservatory. Hinze-Reinhold also presented works by Bach in his own editing and Liszt's "Les Cloches de Geneve" in the composer's first version, further playing E. E. Taubert's C minor fantasia sonata, op. 68, for the first time in Leipsc. The Taubert sonata played for twenty-one minutes in manner and content like Liszt, Chopin and Schumann. Indeed the sonata had no single item of individuality, but proceeded joyously in its brilliant and well sounding commonplace. The Kaun suite, bearing program titles of the "Märkische Heath," "Evening Mood" and "Menuett," may be rated among the composer's more beautiful and effective works, since he has succeeded in carrying a great deal of fancy and mood into each of the three tone pictures. He has since set the work for orchestra, and the instrumentation should permit so fine a master of the orchestra to paint in many additional colors. In the beautiful playing by these artists, the scope was seventeen minutes. The Leipsc firm of Julius Heinrich Zimmermann, which has the original and the orchestral version, has also the composers setting for piano solo, besides various other Kaun works, as the overture "Am Rhein," the pretentious choral works "Mutter Erde," one of the Biblical Psalms and the a capella "Holländisches Wiegenlied," which is coming to considerable popularity.

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The Leipsc Orchestra Verein under Josef Pembaur gave an opportunity to observe that one, Carl Johan Wagner (1772-1822), a Darmstadt contemporary of Beethoven, wrote in most decisively Beethovenlike manner instead of in the Mozart-Haydn manner of all his contemporaries, even occasionally including Beethoven and Schubert themselves. This horn player composer was born in Darmstadt and died there after having written five operas, two symphonies, three violin sonatas, forty horn duets and much other material, including four overtures, of which his "Götz von Berlichingen" was heard in the recent concert. Here the Beethoven influence was undeniable, since the work was founded on a compact motive, equally as concise as that of the "Egmont" overture. So did the work play for nine minutes without once coming into the related moods of Mozart and the other early classicists. Pembaur's concert further included the Mendelssohn "Meeresstille und Glühliche Fahrt" and the Beethoven "Egmont" overtures, while the soprano, Ilse Helling, gave to Pembaur's beautiful accompaniment a dozen songs by seven composers, the songs as well as the three overtures following Goethe themes and texts. Pembaur is a son of the venerable senior composer-conductor Josef Pembaur, of Innsbruck, and brother to the organist-conductor, Karl Pembaur, now of the Hofkirche at Dresden. Josef Pembaur, Jr., has been for years a busy instructor at Leipsc.

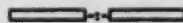
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A so-called "Christmas Mystery," by the distinguished Phillip Wolfrum, of Heidelberg, occupied the evening for chorus, soloists and orchestra given by the Philharmonic Chorus under Hermann Stephani, successor to Richard Hagel. The composition proved to be of an honest, absolute music, which seemed to move persistently within a very limited range of expression, and a lack of relief was evident before expiration of the seventy minutes needed for the first section. The second part began in material of about the same color as before. The new conductor revealed a very musical nature and fair routine. The soloists were Anton Kohmann, Francisca Bergh, Emma Bellwid, Felix Lederer Prina and Max Rothenbücher, of whom all were capable, and the contralto, Fräulein Bergh particularly so, with her good art and rich deep voice.

A program of compositions by Sigfried Karg Elert, of Leipsic, enlisted the composer as soloist on an art reed organ, and piano accompanist to soprano, Rose Gärtner, who gave three published songs and five manuscripts of 1902, 1910 and 1911. The solo pieces for reed organ, called Kunst Harmonium, were a canzone, enharmonic fantasia and double fugue from the B-A-C-H sonata, op. 46, a reverie, Sicilienne, Bourree, Sarabande, Musette, et Tambourin, "Totentanz" and "Jagdnovelette," largely from suites and partitas from opus numbers between 26 and 84. In view of the unusually rich fancy which the composer brings to the writing of these organ works, the chief value of the output may rest with these. Besides the many tone pictures they call up, they move unfailingly in pleasing musical quality, often in antique and folk music moods. The songs are in nearly every case pervaded by the spirit of the moderns, nearest to Richard Strauss, and they are also beautiful or interesting or both without exception. The titles of the published songs were "Deine Seele," "Wie eine Aeolsharfe" and "Empor." The singer showed an intense lyric nature and a light, high voice evidently not in perfect health. She gave fine care to the intelligent delivery of the texts.

Pianist Luise Gmeiner and baritone Rudolf Gmeiner, sister and brother to the distinguished singer, Lula Myszt Gmeiner, gave a joint recital in the Kaufhaus. She played the Schumann symphonic etudes, a ballad, a nocturne and a waltz by Chopin, and Liszt's eighth rhapsodie, also accompanying in songs by Tchaikowsky, Gretchaninoff and Strauss. Composer E. Mattiesen accompanied in his "Bettler und sein Hund" and "Lord Athol," from his "Balladen vom Tode." The ballades were of but meager value and the first hardly worth taking with its gruesome text. The second is in more modern color and far more attractive. The singer has good use of a fine voice and he is unusually vivacious in musical and elocutionary style. Luise Gmeiner plays in great intelligence and fine quality, which came to their best in the Chopin and Liszt, and further as a skilled and sympathetic accompanist.

The student program at Leipsic Conservatory on December 19 had Karg Elert's quintet for oboe, two clarinets, horn and bassoon, also a movement of the Bach D minor piano concerto with orchestra, Bärmann's E flat military concerto for clarinet, Klengel's D minor cello concerto, Chopin F minor concerto with orchestra, and piano solo pieces by Oswin Keller and Mendelssohn, the concertos represented by but one movement with piano unless otherwise stated. The program for December 16 had M. Peters' elegy for trombone and organ, Hans Sitt's B flat piano trio, Scarlatti and D'Astorga songs, the Beethoven F major violin sonata, the Sinding E flat minor variations for two pianos, Tchaikowsky's cello variations on a rococo theme, the Brzezinski mood picture variations op. 3, for piano. The program of December 12 brought an organ work by J. Merkel, five piano pieces by Debussy, three songs by Schubert, a movement from the Mozart E flat piano concerto with orchestra, a movement from the Paganini D major violin concerto with piano, solo piano pieces by Scambati, three songs by Schumann and a movement from the Reinecke F sharp minor piano concerto with orchestra.

EUGENE E. SIMPSON.

#### Egan's New York Concerts.

Thomas Egan, the celebrated Irish tenor, now in America on a second coast-to-coast concert tour, after a short series of concerts in New England, will appear at Aeolian Hall, New York, on Saturday evening, January 24, leaving next day for a Western tour and returning to the Brooklyn Academy of Music for a return concert on February 12 (Lincoln's Birthday).

February 15 the tenor will begin a three weeks' tour of Eastern Canada. Mildred Dilling, harpist; John R. Rehner, pianist, and Lilian Breton, the Wagnerian soprano, are the assisting artists.

# TINA LERNER

## Scores Remarkable Triumphs

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#### Tributes of the Press:

##### Soloist—GURZENICH CONCERTS, COLOGNE (STEINBACH)

Today she is celebrated as a virtuoso and she is deservedly honored when she is acclaimed and given such homage as she received here.—Kölner Tageblatt, Nov. 20, 1913.  
Tina Lerner was given a tremendous ovation.—Kölnische Zeitung, Nov. 20, 1913.

##### Soloist—LAMOUREUX CONCERTS, PARIS (CHEVILLARD)

A great pianist, Tina Lerner, heard here for the first time, was given a magnificent ovation, an ovation such as is very rarely given to piano virtuosi by our public.—Le Figaro, Dec. 22, 1913. In the Grieg Concerto, Tina Lerner won a veritable triumph and completely conquered her audience, which gave her long continued applause.—Comœdia, Dec. 22, 1913.

##### Soloist—SCOTTISH ORCHESTRA, GLASGOW (MLYNARSKI)

Last night's concert was devoted to the debut of an artist of the highest distinction. A brilliant reception was accorded Tina Lerner whose performances well merited the unanimously enthusiastic applause lavished on them. Miss Lerner played her part in Tchaikowsky's B flat minor Concerto to perfection. No previous interpretation of this fascinating work here can be said to have so fully revealed its spirit, nor has any previous performance so cleverly elucidated its compositional structure. Miss Lerner gave us convincing proof that this concerto is charming as well as forcible, whilst constantly attentive to those sources of musical life, rhythm, accent, brilliance of tone and vivacity of movement. Miss Lerner expressed the innate euphony of the music and its sentimental poignancy and charm. Afterwards in solo pieces, she exhibited a fluency of execution and refinement of touch worthy of De Pachmann at his best. This group indeed revealed exquisitely beautiful piano playing.—Glasgow News, Dec. 31, 1913.

##### Soloist—PHILHARMONIC CONCERTS, WARSAW (BIRNBAUM)

Tina Lerner is indeed a remarkable pianist. She proved to be a virtuoso of the very first rank. Her success was very great.—Kwyr Warszawski, Nov. 8, 1913.

##### Soloist—SOCIÉTÉ DES NOUVEAUX CONCERTS, ANTWERP

At its first concert of the season the "Société des Nouveaux Concerts" introduced a remarkable pianist, Tina Lerner, who combines temperament and technical perfection and who during her whole program held her large audience entranced under the charm of her captivating and expressive playing. Tina Lerner combines all the qualities wished for in a virtuoso and great interpreter.—Le Metropole, Nov. 13, 1913.

#### OTHER ENGAGEMENTS SEASON 1913-14 INCLUDE:

Royal Symphony Concerts, Stockholm (Jarnfelt); Symphony Concerts, Christiania (Nissen); Riga Symphony (Schneevoigt); Manchester Hallé Orchestra (Balling); Symphony Concerts, Liverpool; Bohemian Quartet, Leipsic; Brodsky Quartet, Gentlemen's Concerts, Orpheus Society, Manchester; London Ballad Concerts; Orchestral appearances Bournemouth, Torquay, Hanley; Hull; Huddersfield; Tour of ten concerts in Spain and Portugal; Recitals in London, Paris, Leipsic, Christiania, Stockholm, etc., etc., etc.

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And what shall not be said of the work of Ferdinand Löwe, the famous leader of the Konzertverein Orchestra, who has been quietly and unostentatiously progressing from one triumph to another? For those modestly announced "Tuesday Evenings" with the Konzertverein Orchestra are not merely perfectly rendered exhibitions of classic chamber and instrumental music, they are in their way an education, and Löwe's adherents know it. Who will forget his work at the inaugural music festivals of the Konzerthaus, and his inspired conducting of the "Ninth"? Tuesday evening last witnessed another memorable display. The "Jupiter" symphony and Dvorák's "Carnival" overture were followed by Richard Mandl's new overture, "At a Gascon Tournament," which was very warmly received. It is a fresh, vigorously worked out composition, a trifle orthodox thematically, it may be, but more than rewarding the hearer for a certain leadenness of imagination by its sound and fresh colored orchestration. There is an entirely agreeable absence of what a stepson of the arts would call "morbid hypertrophy" in Mandl's work, and the audience welcomed it almost as much as it did Löwe's splendid leadership.

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One of César Franck's works will figure on the program at Mme. Melville-Lisniewska's recital in the great hall of the Musikvereinsaal on January 12. The Tonkünstler Orchestra will assist, under the leadership of Oscar Nedbal. Mme. Melville will then leave Vienna for her series of concerts abroad. January 17 will see her in Berlin with the Philharmonic Orchestra, then follow Hamburg, Copenhagen, London (two recitals, at Queen's Hall and Bechstein Hall respectively), Cracow and Lemberg. Hearty success to this truly refined artist, whose playing reveals all that is finest in the world famous school of Professor Leschetizky. She goes to America in the early autumn.

\*\*\*

I have just seen a new and most interesting work—Kalbeck's recently compiled biography of Brahms. It honors the master as well as the stupendous zeal of the author, for the book bristles with facts and interesting sidelights on the great composer's life, particularly in his last brilliant years here in Vienna, when he continued his work in an atmosphere of love and admiration, surrounded by his numerous friends and well wishers.

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We have learned that Nature abhors a vacuum. The axiom does not suggest much, for want of a personal appeal to the imagination. Vienna views with regret, however, the aching void that Prof. Leopold Godowsky's recent departure for America has left behind him. We trust that

he will continue to delight and instruct audiences over seas with his art, which always seems to me in its clearness and precision to embody the crisp incisiveness and crystal clarity of Stevensonian English.

\*\*\*

Leo Fall's new operetta, "The Night Express," was produced for the first time on Saturday last at the Johann Strauss Theater, and proved rather disappointing. The libretto is thin—a well worn burlesque on life in a little garrison—the humor that would have amused audiences of fifteen years ago leaves us apathetic, and the composer himself seems to have been unable to have drawn sufficient inspiration therefrom. Where are the catchy little airs and sprightly numbers that have hitherto brought him spontaneous and universal recognition? "Man geht hinterher" is but a lame substitute for the charming little "Man steigt nach" number that has made such a hit in the "Girl in the Sleeping Car," and is in addition an unfortunate reminder of waning resources. There is, of course, a tango number, and the great Girardi, but even he as the undaunted captain could not stem the tide of approaching disaster. There were curtain calls and cheers, of course, which may account for the colored gentleman on my right's conviction of a great and unqualified success.

FRANK ANGOLD.

### Ernest Schelling's Success in England.

Ernest Schelling, the eminent American pianist, is still concertizing in England, where he is winning high praise for his playing. Appended are some recent criticisms culled from the English press:

In Ernest Schelling was a pianist of really fine performance. Bach's familiar organ fantasia and fugue in G minor was brilliantly played, and the pianist's gifts also found expression in Chopin's "Chant polonoise," the same composer's F sharp nocturne (an extra) and Liszt's "Rhapsodie Hongroise No. 10."—Glasgow Evening Citizen, November 29, 1913.

Ernest Schelling, the accomplished pianist, displayed his polished technic and command over gradations of tone in Bach's fantasia and



Photo by the Dover Street Studio, London, W.  
ERNEST SCHELLING.

fugue in G minor, the Chopin-Liszt "Chant Polonoise," and Liszt's tenth rhapsody, to which he added, as encore, an admirable account of Chopin's nocturne, op. 15, No. 2.—Glasgow News, November 29, 1913.

Mr. Schelling exhibited very high qualities of piano technic and general musicianship in the great fantasy and fugue in G minor of Bach, which he played with great dexterity of fingering, lucidity and just the right growth in power for its effective performance. His rendering of Chopin's "Chant Polonoise" brought the sentiment of that ingratiatingly elegant piece to the surface, and after a fine performance of Liszt's tenth Hungarian rhapsody—a bravura composition that contains cataracts of passages that appear to be mere exaltations of what can be done upon the barrel organ—he had to add an encore.—Glasgow Evening Times, November 29, 1913.

The solo pianist was Ernest Schelling, an unaffected artist of sound musical sense and attainment. The certainty and fluency and his touch were revealed in a nicely balanced rendering of J. S. Bach's fantasy and fugue in G minor; while extremes represented by Chopin's "Chant Polonoise" and Liszt's tenth Hungarian rhapsody came well within the compass of his artistic gifts and polished accomplishment. He, too, was encored.—Edinburgh Evening News, December 12, 1913. (Advertisement.)

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Emil Sauer, a master of the piano and an artist of rare attainments, has lost nothing of his force and virility in spite of the passing of his fiftieth birthday; only that leonine shake of his mane, in reaching out to grapple with an emphatic passage, with which he has been wont to punctuate such moments, has grown less marked with the flight of time. Vienna hopes that he will remain in her midst for many years, to delight and to instruct.

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And what shall not be said of the work of Ferdinand Löwe, the famous leader of the Konzertverein Orchestra, who has been quietly and unostentatiously progressing from one triumph to another? For those modestly announced "Tuesday Evenings" with the Konzertverein Orchestra are not merely perfectly rendered exhibitions of classic chamber and instrumental music, they are in their way an education, and Löwe's adherents know it. Who will forget his work at the inaugural music festivals of the Konzerthaus, and his inspired conducting of the "Ninth"? Tuesday evening last witnessed another memorable display. The "Jupiter" symphony and Dvorák's "Carnival" overture were followed by Richard Mandl's new overture, "At a Gascon Tournament," which was very warmly received. It is a fresh, vigorously worked out composition, a trifle orthodox thematically, it may be, but more than rewarding the hearer for a certain leadenness of imagination by its sound and fresh colored orchestration. There is an entirely agreeable absence of what a stepson of the arts would call "morbid hypertrophy" in Mandl's work, and the audience welcomed it almost as much as it did Löwe's splendid leadership.

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One of César Franck's works will figure on the program at Mme. Melville-Lisniewska's recital in the great hall of the Musikvereinssaal on January 12. The Tonkünstler Orchestra will assist, under the leadership of Oscar Nedbal. Mme. Melville will then leave Vienna for her series of concerts abroad. January 17 will see her in Berlin with the Philharmonic Orchestra, then follow Hamburg, Copenhagen, London (two recitals, at Queen's Hall and Bechstein Hall respectively), Cracow and Lemberg. Hearty success to this truly refined artist, whose playing reveals all that is finest in the world famous school of Professor Leschetizky. She goes to America in the early autumn.

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I have just seen a new and most interesting work—Kalbeck's recently compiled biography of Brahms. It honors the master as well as the stupendous zeal of the author, for the book bristles with facts and interesting sidelights on the great composer's life, particularly in his last brilliant years here in Vienna, when he continued his work in an atmosphere of love and admiration, surrounded by his numerous friends and well wishers.

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We have learned that Nature abhors a vacuum. The axiom does not suggest much, for want of a personal appeal to the imagination. Vienna views with regret, however, the aching void that Prof. Leopold Godowsky's recent departure for America has left behind him. We trust that

he will continue to delight and instruct audiences over seas with his art, which always seems to me in its clearness and precision to embody the crisp incisiveness and crystal clarity of Stevensonian English.

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Leo Fall's new operetta, "The Night Express," was produced for the first time on Saturday last at the Johann Strauss Theater, and proved rather disappointing. The libretto is thin—a well worn burlesque on life in a little garrison—the humor that would have amused audiences of fifteen years ago leaves us apathetic, and the composer himself seems to have been unable to have drawn sufficient inspiration therefrom. Where are the catchy little airs and sprightly numbers that have hitherto brought him spontaneous and universal recognition? "Man geht hinterher" is but a lame substitute for the charming little "Man steigt nach" number that has made such a hit in the "Girl in the Sleeping Car," and is in addition an unfortunate reminder of waning resources. There is, of course, a tango number, and the great Girardi, but even he as the undaunted captain could not stem the tide of approaching disaster. There were curtain calls and cheers, of course, which may account for the colored gentleman on my right's conviction of a great and unqualified success.

FRANK ANGOLD.

### Ernest Schelling's Success in England.

Ernest Schelling, the eminent American pianist, is still concertizing in England, where he is winning high praise for his playing. Appended are some recent criticisms culled from the English press:

In Ernest Schelling was a pianist of really fine performance. Bach's familiar organ fantasia and fugue in G minor was brilliantly played, and the pianist's gifts also found expression in Chopin's "Chant polonaise," the same composer's F sharp nocturne (an extra) and Liszt's "Rhapsodie Hongroise No. 10."—Glasgow Evening Citizen, November 29, 1913.

Ernest Schelling, the accomplished pianist, displayed his polished technic and command over gradations of tone in Bach's fantasia and



Photo by the Dover Street Studio, London, W.  
ERNEST SCHELLING.

fugue in G minor, the Chopin-Liszt "Chant Polonaise," and Liszt's tenth rhapsody, to which he added, as encore, an admirable account of Chopin's nocturne, op. 15, No. 2.—Glasgow News, November 29, 1913.

Mr. Schelling exhibited very high qualities of piano technic and general musicianship in the great fantasy and fugue in G minor of Bach, which he played with great dexterity of fingering, lucidity and just the right growth in power for its effective performance. His rendering of Chopin's "Chant Polonaise" brought the sentiment of that ingratiatingly elegant piece to the surface, and after a fine performance of Liszt's tenth Hungarian rhapsody—a bravura composition that contains cataracts of passages that appear to be mere exaltations of what can be done upon the barrel organ—he had to add an encore.—Glasgow Evening Times, November 29, 1913.

The solo pianist was Ernest Schelling, an unaffected artist of sound musical sense and attainment. The certainty and fluency and his touch were revealed in a nicely balanced rendering of J. S. Bach's fantasy and fugue in G minor; while extremes represented by Chopin's "Chant Polonaise" and Liszt's tenth Hungarian rhapsody came well within the compass of his artistic gifts and polished accomplishment. He, too, was encored.—Edinburgh Evening News, December 13, 1913. (Advertisement.)

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### Egenieff Delights Up State Cities.

Franz Egenieff, the distinguished German baritone, now touring America under the management of the Concert Direction M. H. Hanson, New York, is given due appreciation in the appended press reviews, based upon appearances in those particularly musical cities, Buffalo and Utica, N. Y.:

A splendid musical program was given last evening in the ball room of the Hotel Utica, when Franz Egenieff, the German baritone, sang before an audience that should have been much larger to be worthy of the program. The singer was accompanied by Jeno Kerntler, whose playing added much to the beauty of the program. The fact that this is the first American tour of Egenieff, so that his name is not widely known, prevented many from attending the concert which would have been a great treat to them. Those who did have the courage of their convictions, however, and went out to judge for themselves of this musician, felt that they had been accorded a great privilege and showed their appreciation by enthusiastic applause and sympathetic attention.

No matter how fine a baritone voice may be, the soloist never has quite the same appeal to the average audience that a tenor makes. But Egenieff makes up for any lack in those appealing and sweet qualities of the usual concert tenor by showing a voice that is distinguished by a richness of tone and a vigor and strength that make a strong impression and are perhaps even more satisfying than the other qualities. His voice is remarkably flexible and of wide range and shows that it has been thoroughly trained to be equal to every demand. There is no suggestion of strain in his singing, but the listener is always conscious of the reserve force that makes for fullness of tone and perfect control in action. Technically it is wonderfully developed, but the natural charm remains.

In his interpretations, Egenieff shows truly artistic understanding and expression. The songs which he sang require the depth of power and insight into the varying moods and passions that can be expressed only by one who has a broad foundation in knowledge of life and of the emotional nature. By every inflection and tone, and yet with natural simplicity of style, the singer conveyed the impressions of such varied songs as Schumann's "Belsazar" and Arthur Foote's "On the Way to Kew." The program was a generous one, including for the most part German songs with a few lines in translations from the German and two of Hugo Wolf's songs with their varied emotions expressed through splendidly virile music; the program included a number of Schumann's, two by Pataky and several others, altogether forming an artistic offering. Special interest was taken in the song, entitled "Abschied," the music composed by Dr. Kerntler, who showed himself to be a musician of high rank.

His playing of the accompaniments is one of the most artistic features of the program. With sympathy and skill he made his music the background for the singer, serving to bring out the finest qualities of tone and expression. He was heard with the greatest pleasure when he played two piano solos, including Schumann's "Papillons," his performance showing a precision and accuracy that made possible the forceful interpretation given in his playing. As an encore he played Liszt's "Liebesträume," in which he brought out strong emotional powers. Egenieff also responded to the applause by singing as an encore the "Evening Star," from "Tannhäuser." In making possible the artistic completeness of the music, the piano was a Chickering and proved to be the final touch of beauty and tone.—Utica Daily Press, September 12, 1913.

### FRANZ EGENIEFF DISPLAYS ABILITY IN WIDE RANGE OF SONGS.

Franz Egenieff (Baron von Kleydorff), the distinguished German operatic and concert baritone, gave a song recital in the ball room of the Statler last evening, assisted by Dr. Jeno Kerntler, the eminent German pianist. Both musicians are touring this country under the direction of M. H. Hanson.

Mr. Egenieff is an artist of commanding presence, and his style savors more of the polish of the French and the artistry of the Italian schools than of the broad and imposing quality of the German school. His interpretations are marked by great elegance and an intellectual grasp which bespeak the student as well as the musician. His program is one of wide range and enabled him to display his wonderful equipment in the delivery of classic and modern composers.

His first group, by Hugo Wolf, were all sung with faultless diction, and the first, "Bitterkeit," with its poignant lament, was given with emotional warmth. The haunting beauty of "Verborgene Welt" was another memorable performance.

In his second group the dramatic demands of "Der Nöck," by Loewe, were vividly brought out, Mr. Egenieff's resonant and superb baritone lending itself with facility to its expression. The tremendously surging style of "Belsazar," by Schumann, aroused the greatest enthusiasm, and at the end of "Provenzalisches," in its strongly contrasting style, the singer was recalled and gave as an encore "Song to the Evening Star," from "Tannhäuser," in which his command of breadth and a smoothly flowing legato were striking features.

Three modern songs by Pataky, "Die Lotusblume" and "Auf dem Flusse," were favorites. "Die Drei Wanderer," by Herrman, was sung with impressive delivery. Mr. Egenieff's operatic experience bringing into play the fire and verve necessary for its complete success.

In his last group, "Abschied," by Jeno Kerntler, was one of the most enjoyable numbers and won merited approval. "On the Way to Kew," by Arthur Foote, and "Irish Folksong" displayed the singer's artistry in the simpler songs. At the close of the program Mr. Egenieff was recalled amidst continued acclamations for an extra number.

Dr. Jeno Kerntler, in his two piano numbers, "Papillons," by Schumann, and scherzo, by Strauss, won a share of the honors. A finished technique, much poetic feeling and an ability to bring out a fine singing tone were qualities that enhanced his work. The recital was under the local management of Mrs. William Hart Boughton, of this city.—Buffalo Courier, November 12, 1913.

Last night at the Hotel Statler there was given the first of a series of concerts, under the management of Mrs. William Hart Boughton, with Franz Egenieff, baritone, as soloist. It was an auspicious opening to the series both in point of attendance and in excellence of the artists presented. Mr. Egenieff, known in private life as Baron von Kleydorff, has many friends in the city, a large number of whom were present last evening to hear him. As an artist he is not widely known, but with talents of such high order it ought not to be long before he attains an enviable place in the musical world. In combination with his musical gifts is an attractive personality and dramatic intelligence which commands un-

varying attention. The great sincerity of the singer is revealed through the medium of a smooth resonant tone of lovely quality. His voice is one of great power with the ability to produce the most delicate pianissimos and also to sustain long phrases due to his remarkable breath control.

The former half of the program was composed of German songs by Hugo Wolf, Schumann and Loewe; the latter half, songs in English by Hubert Pataky, Hans Herrman, Jeno Kerntler, Arthur Foote and Hugh Kaun. To "Der Nöck," by Loewe, and "Belsazar," by Schumann, Mr. Egenieff gave a most convincing interpretation and colored his phrases with the art of a true born tone painter. Of the English songs that which created the profoundest impression was "The Three Comrades," by Hans Herrman, in which the singer reached dramatic heights, the intense changing moods receiving an added vividness through the nobility of his countenance. "Farewell," by Jeno Kerntler, the accompanist for the soloist, was a beautiful song and was warmly received. After each group he was recalled.

Dr. Jeno Kerntler appeared on the program as composer, pianist and accompanist, acquitting himself with credit in each role. His accompaniments were of the highest artistic value, reflecting every mood of the singer and gave perfect unity to the performance. His two solos, Schumann's "Papillons," and scherzo, by Strauss, exhibited his technical skill and fine musical feeling. He was heartily applauded, but did not respond.—Buffalo Evening Times. (Advertisement.)

### Constantin Nicolai Interprets Many Roles.

Constantin Nicolai, basso, and one of the most versatile artists in opera, has sung in all of the principal opera houses in Europe. For the last five seasons he has been in



CONSTANTIN NICOLAI.

America. He came to this country with the Manhattan Opera Company, and since the inauguration of the Chicago Grand Opera Company, has appeared with it in many roles, and from year to year has been equally successful. He sings as well in French as in German, Italian and English, and in character parts he has also won a distinguished success.

Mr. Nicolai was asked recently how many roles he had at his command, and modestly replied: "A few, I think." To this his interviewer answered: "To my knowledge you must have at least a hundred." Mr. Nicolai blushed, but replied that he did not. "I have not counted them," he said, "and really do not know. All I can tell you is that I often appeared six times a week with the company, and have sung as many as eight times in the week, and last week I sang four times in two days. This included the visit of the company to Milwaukee."

As usual, this season the daily papers of Chicago, as well as in Philadelphia, Milwaukee, Indianapolis and everywhere else the company has performed, have praised Mr. Nicolai and said among other things that he is one of the most valuable singers in Mr. Campanini's roster.

### B Sharp Club's Attractive Programs.

Herewith are reproduced the three programs of that progressive musical organization, the "B Sharp Club," of Utica, N. Y., which were given on Monday and Tuesday evening and Tuesday afternoon, January 5 and 6. It will be seen that eminent New York artists assisted the New York Symphony Society and Festival Chorus in the presentation:

#### MONDAY EVENING, JANUARY 5.

The New York Symphony Orchestra.  
Hymn of Praise.....Mendelssohn  
Orchestra and Festival Chorus.  
Soloists: Mary Hlasek de Mosa, soprano; Margaret Barrell, contralto; Reed Miller, tenor.  
Air, Sweet Bird (from L'Allegro et il Penseroso).....Handel  
Mme. de Moss.

#### Wagner program—

Overture, Meistersinger.  
Orchestra.  
Siegfried's Love Song, from Die Walküre.  
Reed Miller and Orchestra.  
Sounds of the Forest, from Siegfried.  
Orchestra.  
Siegfried's Rhine Journey, from Götterdämmerung.  
Orchestra.  
Funeral March, from Götterdämmerung.  
Kaiser March.  
Orchestra and Festival Chorus.  
TUESDAY AFTERNOON, JANUARY 6.  
Surprise Symphony.....Haydn  
Orchestra.

#### Group of songs—

Pippa's Song...Words by Robert Browning; music by Gilchrist  
Cradle Song.....Four-part song arranged by Taubert  
(Unaccompanied.)  
Estudiantina (waltz song).....Lacombe  
Children's Chorus.  
Solo for flute, Suite in B minor.....Bach  
George Barrere.  
Prelude to Afternoon of a Faun.....Debussy  
Concerto for violoncello.....Saint-Saëns  
Barcarolle.....Offenbach  
Arie, O Soul, from March Slav.....Tchaikovsky-Kanisko-Votniak  
Children's Chorus and Orchestra.  
Roumanian Rhapsody No. 1.....George Enesco  
TUESDAY EVENING, JANUARY 6.  
Aida.....Verdi  
Soloists: Frances Alda, soprano; Christine Miller, mezzo-soprano; Leo Slezak, tenor; Arthur Middleton, baritone; Henry Rowley, bass; Dr. Frank Cavallo, bass.

### Ellis Clark Hammann's Bookings.

Ellis Clark Hammann is one of Philadelphia's busiest pianists and accompanists. For the month of January he already has been engaged for ten concerts. Some of the most important appearances he has had this season are:

October 9, soloist and accompanist at a recital with Charlotte Lund at Wayne, Pa.; October 30, soloist and accompanist at a recital in Reading, Pa., in company with Thaddeus Rich; November 6, recital in Philadelphia; November 18, accompanist for Helen Ware, violinist, in Philadelphia; November 21, accompanist for Herman Sandby, cellist, in Philadelphia; November 23, accompanist for Horatio Connell in his New York recital at Aeolian Hall; December 1, appeared with Dorothea Thullen; December 5, appeared with Thaddeus Rich at Bryn Mawr College, Bryn Mawr, Pa.; December 10, accompanied Albert Cornfeld, violinist, in recital in Philadelphia; December 11, accompanied Burton Piersol and Marie Piersol at their recital in Philadelphia; December 12 and 13, accompanist at the concerts of the Orpheus Club in Philadelphia; December 20, appeared in a recital at the Acorn Club, Philadelphia.

### Pittsburgh Contralto Her Own Manager.

Martha S. Steele is another artist in the growing list of those who are doing their own managing, and her bookings indicate that she is making a success of it.

Thursday, January 15, she will give the musical program for the Congress of Clubs of Westmoreland County which convenes in Latrobe, Pa. January 28, she is to appear at the Schenley Hotel, Pittsburgh, to sing on the President's Day of the Pittsburgh Sorosis Club. During the last week of February she will give a recital before the Fortnightly Musical Club of Johnstown, Pa.

The appreciation which has been accorded Mrs. Steele's singing is well attested by the endorsements which have been given her by noted musicians both in her home city and in the East.

### William Wheeler Ever Active.

William Wheeler, the New York tenor, was one of the soloists at the "Friends of Music" concert, New York, January 4, and with the New York University Chorus in "Elijah," New York, January 20. Some of his other dates already booked are:

January 21, Haverhill, Mass., in "Walpurgis Night"; January 24, New York, with Burns Society; February 3, Bridgeport, Conn., in Verdi's "Requiem"; February 14 and 15, New York, in private concerts with the University Quartet and Arthur Whiting; February 17, Montclair Choral Society, in "King Olaf"; February 27, Princeton, (N. J.) University.

A countryman and his bride applied at the box office for tickets.

"Orchestra chairs, parquet or family circle?" asked the ticket seller.

"Which'll it be, Marier?" said the groom.

"Well," she replied, with a blush, "bein' as how we're married now, perhaps it would be proper to sit in the family circle."—St. Paul Dispatch.

Mother—Now, Willie, put away those drumsticks. Don't you know your father has a headache?

Willie—But, ma, when I was going into the parlor with my drum, he told me to "beat it."—Transcript.



## NEW ORLEANS PREMIERE OF MASSENET'S OPERA "SAPHO."

**Belief Expressed That It Is Not Likely to Remain Long in  
Local Repertoire—Other French Operas Produced—  
Change in Operatic Management—General  
Musical News in the Crescent City.**

New Orleans, La., January 7, 1914.

Massenet's "Sapho" was recently given its first performance in this city with the following cast:

Fanny ..... Mlle. Lavarenne  
Irene ..... Mlle. Ruisa  
Divonne ..... Mlle. Dalcia  
Jean ..... M. Coulon  
Caoudal ..... M. Mézy  
Cesaire ..... M. Bernard

It cannot be said that "Sapho" adds any glory to its composer's name, for it seems more a work of effort than of inspiration. While the first three acts are not without several moments of real beauty, they offer very little interest, and it is only in the fourth act that there is a strong suggestion of the fluent, melodious, and, at times, vital Massenet, the Massenet of "Manon," "Herodiade," "La Navarraise," "Le Jongleur." The fifth act is of little musical value because of its overpowering sentimentality. The work as a whole made but a passing impression and is not likely to take a place in the local repertoire. Mlle. Lavarenne, as Fanny, eclipsed all her previous excellent impersonations, singing the role remarkably well and acting it with rare intelligence. M. Coulon was effective as the vacillating Jean. Mézy's Caoudal was worthy of his Scarpia, a role in which the popular baritone scored a triumph. The other roles were capably sung. "La Juive," "Les Huguenots" and "Lakmé" were presented to audiences of fair size. In "La Juive" and "Huguenots" both Mlle. Brias and Mlle. Manse won emphatic successes. Mlle. Manse proved herself the best Lakmé heard here in many years.

Of the three applicants for the impresariaship of the Opera for next season—Auguste Affre, Jules Layolle and F. Mézy—the successful one was Affre. It was but right that M. Affre was awarded the post, as one season is hardly a fair test of an operatic director's ability. Although the present company is not without several glaring weaknesses, it is, nevertheless, a nearer approach to a well balanced company than this city has had in some time, and there is reason to believe that, knowing better what the patrons like, Mr. Affre will bring a stronger aggregation of artists next season.

Yvonne de Tréville gave a very interesting costume recital at the Athenæum, under the management of Mary Conway and Gertrude Ellis. Mlle. de Tréville was in good voice and her art made a stronger appeal than it did two years ago, when she appeared here in a joint recital with Albert Spalding. She was exceedingly attractive in her different costumes.

Ferdinand Dunkley, after an absence of several years on the Pacific Coast, has permanently located here and is now actively engaged both in teaching and in organizing an orchestra, of which he will be the conductor. Mr. Dunkley's presence here will add materially to the musical life of the community.

The next concert of the Newcomb School of Music, introducing local talent, will be held on January 12, with Marie Norra, soprano, and Anita Gonzales, pianist, as the offering.

The coming concert of Melba and Kubelik has caused a stir in music circles, not only here but in several of the nearby cities. The world famed artists are booked for February 2.

The Polyhymnia Circle, under the able direction of Theresa Cannon-Buckley, is continuing its series of monthly musicales, which are always well attended and enjoyable affairs.

HARRY BRUNSWICK LOEB.

### Giorgini's Opera Success in Chicago.

Aristodemo Giorgini's success with the Chicago Grand Opera Company in "La Bohème," "Don Giovanni," "The Barber of Seville" and "Rigoletto" is attested to by the following criticisms from Chicago daily papers:

#### "LA BOHEME."

Mr. Giorgini did not disturb the mood with a flamboyant delivery of his aria. Rather he relied on the exquisite lyric quality of his voice to carry its convincing expression.—Chicago Tribune, December 9, 1913.

Mr. Giorgini was the Rodolfo of the cast. His voice is pleasant to the ear and it is well used. In a less intimate composition the tone and timbre might be a little light, but the music of "La Bohème" fits well for his voice and the singer accomplished excellent things with it.—Chicago Record-Herald, December 9, 1913.

A word of appreciation is due to Mr. Giorgini, who as the season progresses is overcoming to a considerable extent his tendency

to sing off pitch and is acquiring more ease in his dramatic presentation. He sang Rodolfo last evening.—Chicago News, December 18, 1913.

Mr. Giorgini was in especially good voice, and the audience was desirous of having him repeat the aria in the first act, but he declined.—Chicago Evening Post, December 18, 1913.

#### "DON GIOVANNI."

The light, graceful music of the opera seemed particularly well suited to Mr. Giorgini, who as Don Ottavio sang in excellent voice. His "Il mio tesoro" was particularly good.—Chicago News, December 19, 1913.

#### "BARBER OF SEVILLE."

Mr. Giorgini made the "Alborada" a delightful bit of pure Italian song. He also sustained his share of the duet in the first act with excellent effect.—Chicago Tribune, December 17, 1913.

Mr. Giorgini gave a praiseworthy study of the excessively difficult tenor role. It was brilliant. Portions of the first act, too, were a new hint of his powers.—Chicago Inter Ocean, December 16, 1913.

The role of the Count Almaviva was taken last evening by Aristodemo Giorgini, whose voice is a pure tenor of excellent quality. His singing of the recitatives was particularly interesting, and, in fact, all of the recitatives, with which this opera abounds, were



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most admirably sung to the accompaniment of a piano.—Chicago News, December 16, 1913.

#### "RIGOLETTO."

Mr. Giorgini was in good voice and sang well, as usual.—Chicago Post, December 15, 1913. (Advertisement.)

### Amadeo Bassi in a New Role.

Amadeo Bassi, tenor of the Chicago Grand Opera Company, spent part of his summer vacation last year at the Parma, Italy, exhibition. Mr. Bassi told a representative of the MUSICAL COURIER that he enjoyed "sane sport," and



AMADEO BASSI AT PARMA—NOT IN ACT I OF  
"PAGLIACCI."

gave ample proof by handing the writer the accompanying picture of himself driving a little donkey, which, by the way, he purchased at the exhibition, and which he wanted to bring to this country to use in performances of "Pagliacci," but was assured that the animal would probably not survive the ocean trip.

Mr. Bassi is said to be a good driver, but is a far better chauffeur, the picture plainly showing that he knows very little about handling stubborn propositions such as donkeys.

### Gemünder Art Violins.

"Catalog No. 2" is the title of the handsome booklet of thirty-four pages issued by the old and reliable firm of August Gemünder & Sons, of 42 East Twenty-third street, New York. This brochure, with its handsome get-up and gold-lettered cover contains an engraving of the venerable August Gemünder, founder in 1846 of the New York house, and an artistic title page by Raymond B. Perry (female figures representing "major and minor"). There is much general information and brief articles in literary style with these captions: "New vs. Old Violins," "As to Prices," "The Material Used," "Vibrant Varnish," "How the World's Greatest Artists View the Gemünder Violins" (personal letters from the artists), pictures of Maggini, Amati, and Stadivarius models (front and back), a picture of the Gemünder Model, letters from Sousa, whose solo violinist, Nicoline Zedler, used a Gemünder Art Violin on the "Around the World Tour" of Sousa's Band, and concludes with letters from violinists and teachers who bought instruments as long as a quarter of a century ago, telling of their satisfactory violins.

This booklet is certainly the most complete compendium issued on violins, being full of information and replete with interesting reading matter. It has on the inside cover page, under the title "Miscellaneous Publications," the following:

Catalog No. 1. Commercial grades of violins, bows and trimmings, especially violin outfits for beginners; also lists of violin makers' supplies and tools, strings, trimmings, etc.

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Nicolene Zedler. A detailed account of a great triumph for American musical art abroad, and especially treating of Nicolene Zedler's triumphs with the "Gemünder Model of 1905" violin.

Besides the folders mentioned, we have many others of interest, on rosins, various grades of strings for summer and winter use, etc. Ask for any of the above by title, or state your interests, and literature will be selected for you and sent postpaid, gratis.

#### SPECIAL NOTICE.

Always insist on testing a "Gemünder Art" violin, even if you are trying others, and don't believe if told that there are others just as good. A comparison only tells the story, and then you have satisfied yourself. (Advertisement.)

### Among Those Present.

[From the Chicago Record-Herald.]

It might have been a Bayreuth audience that listened to the season's first production of "Parsifal" last evening at the Auditorium.

Society was well represented, although the circle of boxes that rims the great theatre held only a part of it. There were equally as many brilliant parties on the main floor and also in the balconies. The audience was notable for the large number of musicians present, Eva Campanini and Lina Cavalieri being among those who gave box parties, while Mary Garden was among the guests of Mr. and Mrs. Chalmers. There were artists scattered through other parts of the house, among them the famous organist, Clarence Eddy; Frances Alda, who will sing Mimi in "La Bohème" Thursday evening; Josef Hofmann, who gave a program earlier in the day at the Studebaker; Julia Culp, who sang at Orchestra Hall; M. and Mme. Giorgini, and M. and Mme. Bassi, of the opera company.

Mr. and Mrs. John Alden Carpenter gave a box party, Maggie Teyte, Countess Girycka, George F. Porter and Mrs. Richard Bissell being among their guests.

Mr. and Mrs. John C. Shaffer's guests were Mr. and Mrs. Carroll Shaffer, Mrs. Edward A. Leicht and Jane Osborne-Hannah.

Lina Cavalieri, Lucien Muratore and Mr. and Mrs. Herman Devries were together and later were joined by Mr. and Mrs. Rene Devries.

Mme. Campanini had as her guests M. and Mme. Bassi, M. and Mme. Giorgini, Rosa Raisa and Miss Rayner.

Mrs. George M. Pullman had as her guests Mrs. William F. Fleurer, Mr. and Mrs. T. W. Robinson, Miss Robinson and Florence Sanger, of St. Louis.

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## "TRISTAN" IN SPAIN 'TILL NEARLY SUNRISE.

Barcelona Opera Goers Hear the "Liebestod" at 2 o'clock in the Morning—A Languid Performance with Some Bright Spots—American Singers Heard.

Barcelona, December 24, 1913.  
"Tristan and Isolde" was the first Wagnerian opera of the season, anxiously awaited by this public, whose passion for the music of Bayreuth is so great that they desire the operas produced free of any cuts whatever. The representation began at eight-thirty, and finished at two o'clock in the morning. The director was Franz Beidler (son in law of Cosima Wagner), who enjoys a large reputation in Germany, and in Barcelona is looked upon as the reincarnation of the composer of "Tristan." But to those who, like myself, are accustomed to the tempi of Richter, Weingartner, Nikisch and Toscanini, the effect was languid, ponderous, almost as a funeral. It is true that the splendid orchestra played superbly, but the slow tempi with crescendo in the absence of the wonderful vitality of the score, resulted in a tremendous monotony. Then, too, the Polish soprano, Margot Kaftal, who is here considered a great Wagnerian singer (although she never has appeared in Germany, and always in Italian), is the negation of the type of Isolde—devoid of personality and small of stature. Her badly imposed voice is brilliant and well timbred in the high register, but is so afflicted with tremolo that she never can fully realize a phrase in tone. The organ is throaty, veiled in the medium register, and almost inaudible in the low. She continually leans over the prompter's box, except in the phrases which compel her to sit with Tristan on the bank in the second act. The other personages of the drama or the rest of the stage do not seem to exist for her. When one has heard the noble interpretations of Lehmann, Ternina and Nordica, the Isolde of Miss Kaftal becomes almost a caricature. The "Liebestod" she sang out of time, out of tune and out of dramatic position. And yet the Barcelona critics and the cognoscenti, excellent musicians and Wagnerites that they are, seem incapable of criticizing this singer in any way unfavorably. Evidently they have never heard better, as there are some who even proclaim her "sublime" and "ideal."

The tenor Francesco Vignas—native of Barcelona—who sang some years ago at the Metropolitan in New York, was Tristan, and he did very well, his phrasing, pure intonation and correct Wagnerian traditions giving great pleasure. His great scene in the third act was irrefragable for tone, vocal power and coloring. Eleonora de Cisneros, the Brangaene, again was acclaimed unanimously by the press, which declared that it was the first time Bar-



From the Theosophical Path.  
HALL OF THE AMBASSADORS: ALCAZAR, SEVILLE.

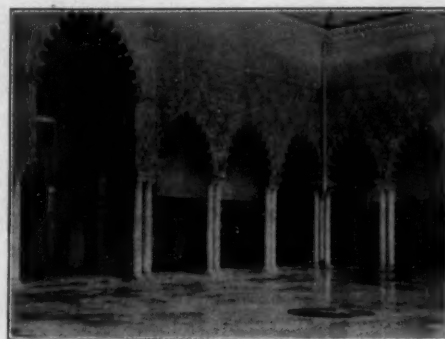
celona had heard a Brangaene so beautifully sung and seen her so finely acted and so well costumed. The baritone Formichi, a powerful Kurvenal, and the basso Bettoni, a gigantic King Mark, completed this unequal and rather languid representation of the opera concerning the unfortunate lovers of Cornwall.

In Verdi's "Otello" the Barcelona public heard Anna Fitzhugh under the Italianized name of Fitzu. I believe she is from Virginia and has been singing only two years in Italy, where she made a rapid success for a North American in a country so severely critical but undoubtedly artistically just.

Miss Fitzu presented us with a Desdemona sweet, cold, and beautiful. Her personality lends itself to the triste heroine of Shakespeare. Her costumes were excellent in taste and fitted well the gracious curves of her figure. Her voice is a lyric soprano with enchanting pureness of timbre. Her method is perfect and her phrasing artistic. The two last arias, "Le canzone del Salce" and the "Ave

Maria," were sung with a beautiful mezza voce which, with its fine carrying power, filled the theatre and won for her splendid ovations from this enthusiastic public.

After Miss Fitzu must be mentioned the baritone Bonini, who has a splendid figure and much dramatic art. His interpretation of Iago was excellent and he sang with fine, big, manly tone, well colored. The tenor Scampini is not suited for the role of Otello. His voice is eminently lyric and can be adapted well to other roles, if he will give up the eternal desire of all tenors to sing the heroic operas. Falconi, the conductor, is young and has much



From the Theosophical Path.  
THE COURT OF THE MAIDENS: ALCAZAR, SEVILLE.

talent. Dignified and just in his tempi, he also obtains from his orchestra, which is magnificent, a world of beautiful effects.

### Marion Green Again Pleases Conductor.

At his third consecutive appearance in Cleveland, under J. Powell Jones' conducting, Marion Green created a great impression in "The Messiah," so much in fact that Mr. Jones again has sent him a letter of commendation. It will be of interest to many to have these letters reproduced here. One of the best testimonials to the worth of a singer is the recalls he receives. Mr. Green has sung with choral societies as many as fourteen times consecutively. The letters and press comments follow:

"ELIJAH."  
HARMONIC CLUB, CLEVELAND, OHIO.  
J. Powell Jones, conductor.

February 21, 1914.

Marion Green, Chicago, Ill.:

MY DEAR MR. GREEN—Allow me to thank you most sincerely for your splendid work in "Elijah," at the Hippodrome, for the Harmonic Club on February 18.

For a director to feel that he has the assistance of an artist so well equipped for the part as you proved yourself to be is not only satisfaction, but a source of joy as well.

Wishing you every success,  
Most cordially yours,  
(Signed) J. POWELL JONES.

"THE MESSIAH."  
HARMONIC CLUB, CLEVELAND, OHIO.  
J. Powell Jones, conductor.

January 9, 1914.

Marion Green, Chicago, Ill.:

MY DEAR MR. GREEN—For the third consecutive time, I wish to express my warm appreciation of your splendid work in "The Messiah" for the Harmonic Club.

Aside from the beautiful quality of your voice, together with your artistic conception of using it, you also possess that faculty lacking in so many soloists of a thorough understanding of the score from the standpoint of the conductor, as well as soloist, thereby enabling you to give a scholarly interpretation in complete co-ordination with those with whom you are associated.

Wishing you continued success, I am,  
Sincerely yours,  
(Signed) J. POWELL JONES.

### PRESS COMMENTS:

Mr. Green scored his greatest success with such numbers as "Why do the Nations Rage?" which revealed his brilliant bass voice and his excellent method of producing his tones, but he gave a good performance of all the numbers required of him.—Cleveland, Ohio, Plain-Dealer, December 19, 1913.

Marion Green revealed a full bass voice, over which he has fine control.—Cleveland, Ohio, News, December 19, 1913.

Marion, Green, basso, was again successful and gave "Why do the Nations Rage?" in a manner for which he will long be remembered.—Cleveland, Ohio, Leader, March 19, 1913.

The solo quartet did excellent work, especially Miss Stevenson, soprano, and Marion Green, whose tone production was of fine temperamental timbre.—Cleveland, Ohio, Press, December 19, 1913. (Advertisement.)

### It Ought To.

Bacon—Is your daughter interested in neighborhood improvement work?

Egbert—Oh, yes.

"What is she doing?"

"Taking singing lessons."

"Gee! I can't see how that's helping the neighbors much."

"You can't? Doesn't it make 'em forget their other troubles?"—Baltimore News.



## RUBINSTEIN CLUB'S THIRD MUSICAL.

Delightful Program Participated in by Splendid Artists.

Cecil Fanning, baritone, with H. B. Turpin at the piano; Marie Sundelius, with Daisy Green, accompanist, and Annie Louise David, harpist, furnished the Rubinstein Club's musical program, held in the Astor Gallery, of the Waldorf-Astoria, New York, Saturday afternoon, January 17.

Mrs. David's harp numbers were Huber's "Andante" and Thomas' "Fantaisie" (which opened the program), Raff's "Fileuse" and Hasselman's "Menuet" and "Les Follets," each of which was rendered with her usual skill and efficiency. By request, the "Sixteenth Century Music Box" was included among her encores.

Mrs. Sundelius sang Mrs. Beach's "Ah! Love But a Day," Dr. Arne's "Plague of Love," Brewer's "Fairly Pipers," and Whelpley's "Go Not, Happy Day" for her first group; a Scandinavian collection, "Solvejg's Song," Grieg; "Mor Min Lille Mor," Gromdahl, and "Fjorton Ar," Swedish folksong, for her second; and Schubert's "Ave Maria"; "Si mes vers," Hahn; "Birth of Morn," Leoni; "Serenata," Tosti, to harp accompaniment, for her third.

Mrs. Sundelius, a comparatively newcomer to New York musical circles, is possessed of a pure lyric soprano voice of beautiful quality. One rarely hears a better rendition than the one Mrs. Sundelius gave of the Hahn "Si mes vers," and her songs in Swedish were particularly fascinating. She possesses also an unusually winsome personality. This soprano has won many laurels East and West because of the unusual beauty of her voice, and it would seem that Mrs. Sundelius should become also a favorite in New York, from the hearty welcome given the singer by the Rubinstein Club and their guests.

Cecil Fanning opened his first group of songs with the beautiful Beethoven "Adelaide," "Der Flieger" (Hubert Pataky) and "Teufelslied" (Eugen Haite) followed. "Der Flieger" ("The Aviator"), modern in name and harmonic tendencies, was written by a young Hungarian, now living in Berlin, who has already many compositions of merit to his credit. This song, suggestive of Arnold Schönberg's compositions in its polyphonic character, presented unusual difficulties, both vocally and in the accompaniment, but in the hands of these artists (for Mr. Turpin should certainly be included in this), the work made a decidedly favorable impression. Mr. Fanning, a personal friend of Mr. Pataky, was the first to sing the work. This occurred at a Berlin salon last summer.

Three old French songs constituted Mr. Fanning's second group. These were most aptly given with action, the original manner of presenting these songs. "Too Young for Love" (Rotoli), "The Kerry Dance" (Molloy), "The Fool of Thule" (Pietro Yon) concluded Mr. Fanning's numbers.

This was the baritone's seventh appearance with the Rubinstein Club, and judging from the many congratulations from members of the club which followed the program, it would seem that this number might continue to seven times seven.

The versatility of Mr. Fanning has long been known to MUSICAL COURIER readers, and to many it will be interesting to know that "The Foolish Virgin," a serious cantata with libretto by Mr. Fanning and music by Marshall Kernochan, is to be presented in East Orange, N. J., February 6, for the first time, by a large chorus of women's voices and orchestra, under the direction of Arthur Woodruff. On the following evening, February 7, the "Irish Play," a sketch by himself and Mr. Turpin, will be presented by these artists, and Anna Case, of the Metropolitan Opera Company, in Aeolian Hall, New York.

An impromptu number was added to the afternoon's program in the form of a piano solo, "Mexican Waltz," by the Spanish boy pianist, Manolito Funes. The child prodigy is to give a piano recital in Aeolian Hall, New York, on the evening of January 27.

Astor Gallery was filled as usual, and among those present were many representative musicians. The usual social hour followed the more formal program, when Mrs. William R. Chapman, president, and her coterie of directors again proved their warm hospitality.

### Dr. Carl's Busy Season.

Dr. William C. Carl appears today (Wednesday) as soloist at the Alexander Bloch recital in Jordan Hall, Boston, Mass., and in addition to a group of solos, will play the Vitali chaconne for violin and organ. Dr. Carl has appeared at the last three Bagby musicales at the Waldorf-Astoria, New York, both as soloist and in concerted numbers with Caryso, Ysaye, Gerardy, Elman and Mmes. Gadski and Ada Sassoli, the harpist.

On January 20 Dr. Carl gave one of the inaugural concerts on the new organ in the Church of St. John the Evangelist, New York, and next Monday will play at the Christian Kriens recital in St. Paul's M. E. Church, New

York, the program including a new "Coucher du Soleil" (MS.) by Mr. Kriens, and dedicated to Dr. Carl.

This busy organist has many engagements ahead, and is having a full season.

## VERA BARSTOW HEARD IN EXACTING VIOLIN PROGRAM.

Aeolian Hall Audience Witnesses the New York Debut of a Decidedly Talented Young Artist.

It is perhaps characteristic of this age of women's rights and politics that so delightfully feminine and attractive an artist as Vera Barstow should devote the greater part of her program to such ultramasculine composers as Brahms and Bach. These composers never appear at their best under feminine influences, whether these influences are truly feminine or imitation masculine. The fire in the flinty works of Brahms can be struck only by masculine



VERA BARSTOW.

steel, never by feminine silver. It is for this reason that Vera Barstow failed to receive generous applause at the finish of her performance of Brahms' op. 78 sonata at her recital in Aeolian Hall, New York, last Saturday afternoon, January 17.

And yet before the recital was over it was evident to the least observant listener that Vera Barstow is a violinist of unusual ability and a very musical nature. Her bow arm has the utmost freedom and her digital skill is flawless. All her intonations are exact even in the most complicated chords, and her tone is beautifully sympathetic and sustained.

The unrestrained and prolonged applause which followed her playing of the three Von Kunits' numbers ought to convince the artist that musical works well played are alone acceptable to the great public which supports concerts. Kolar's "Indian" scherzo, for instance, was admirably performed. No one but an executant of the first class could have made such light work of the rapid bowing of the first and third sections of this scherzo. Yet the lack of musical attractiveness in the composition itself negated the violinist's splendid skill.

As is often the case, the least difficult and most melodious piece on the program received the greatest applause—Von Kunits' "Scotch Lullaby."

In Paganini's "Allegro maestoso" the exceptional ease of execution and brilliancy of technic of Vera Barstow were admirably displayed.

Seldom has an artist made so good an impression with so unattractive a program—not that Bach and Brahms are unattractive composers, but essentially masculine. It is sheer feminine perversity for the ladies to attempt roles which are as unsuitable for their sex as those of Hamlet and Julius Caesar in Shakespeare's dramas. It is not a question of intelligence, but of sex idiosyncrasies.

Harold Osborn-Smith gave a fine account of the piano accompaniments, and in the Brahms sonata shared the honors of the performance with the violinist.

The complete program was as follows:

Sonata, op. 78.....	Brahms
Prelude and fugue in G minor for violin alone.....	Bach
Albumblatt.....	L. von Kunits
Sarabande et Musette.....	L. von Kunits
Scotch Lullaby.....	L. von Kunits
Indian Scherzo.....	Victor Kolar
Allegro Maestoso from concerto in B minor.....	Paganini

### Beethoven and Baschall.

They say this man Beethoven is great on basses. And rolled up many a score. But does his baton average compare with Wagner's, after all?—New York Evening Sun.



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LEONARD LIEBLING - - - - - EDITOR

H. L. BENNETT - - - - - MANAGING EDITOR

NEW YORK, WEDNESDAY, JANUARY 21, 1914.

No. 1765

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Germany.....	35 m.
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Austria.....	21 sh.
Russia.....	12 r.
Single Copies, Fifteen Cents, at newsstands.	
Back Numbers, Twenty-five Cents.	

Entered at the New York Post Office as Second Class Matter.

THE MUSICAL COURIER is for sale on the principal newsstands in the United States and in the leading music houses, hotels and kiosques in Belgium, England, France, Germany, Holland, Italy, Switzerland and Egypt.

American News Company, New York, General Distributing Agents.  
Western News Company, Chicago, Western Distributing Agents.  
New England News Company, Eastern Distributing Agents.

### THE MUSICAL COURIER EXTRA

Published Every Saturday by Musical Courier Co.  
Devoted to the interests of the Piano Trade.

London has bought out the house for the first "Parsifal" performance there, on February 2.

Auguste Affre has been chosen as managing director of the New Orleans Opéra for next season.

Richard Strauss is expected in Paris shortly to direct rehearsals for his new work, "The Legend of Joseph."

Mme. Nordica is reported as improving rapidly from her attack of pneumonia. She will sail for America as soon as her health permits.

Prague gets the cup for the "Parsifal" championship. The Bohemian capital gave two simultaneous performances of the work at two different theatres on the same day.

Detroit appears to have its permanent orchestra plan well under way. Organization is being effected on a practical basis and Weston Gales has been chosen conductor of the projected orchestra.

Pianist Paderewski has canceled his projected appearances in Oakland and San Francisco, Cal. The reason given for the cancellation is an aggravation of an attack of neuritis from which the artist has been suffering for several weeks.

The first performance in America of "Cassandra" will be given by the Chicago Opera at the Auditorium on Monday evening, January 26, and the first Chicago performance of "Monna Vanna" will take place the following night, Tuesday, January 27.

Arnold Schönberg's quartet in D minor will be given its first public performance in this country by the Flonzaley Quartet, Monday evening, January 26, at Aeolian Hall, New York, and the event is looked forward to by local musical circles as one of the chief tonal happenings of the season.

A poem called "To Hear Her Sing," by James Whitcomb Riley, reproduced in the MUSICAL COURIER of January 7, 1914, should have been accompanied by this notice: "To Hear Her Sing," by James Whitcomb Riley, from The Biographical Edition of the Complete Works of James Whitcomb Riley, copyrighted 1913; used by permission of the publishers, The Bobbs-Merrill Company." We are very glad to be able to give this belated credit.

Musical activity on the Pacific Coast is clearly reflected in the attractive holiday number of the Pacific Coast Musical Review, under date of December 27, 1913. A glance through the twenty-four pages of interesting reviews and comments on the work of the musicians, not to mention the well printed half tone portraits, is to convince the reader that the editor, Alfred Metzger, has a thorough grasp on the situation in his vast territory west of the Rocky Mountains. The MUSICAL COURIER is glad to extend its hearty congratulations to its far West contemporary.

When Alfred L. Seligman died he left to the Young Men's Symphony Orchestra the violins, violas and cellos which he had collected during a number of years. This bequest was wholly without restriction, and the society and the board of directors have found that it is impracticable to use for its purpose instruments of such value. The Young Men's Symphony Orchestra is a charitable organization founded by Mr. Seligman for the purpose of giving young musicians free education and training in orchestral playing, and by selling these instruments the society can better carry out the intentions of the founder; accordingly the collection has been placed on view at the Anderson Galleries, at Madison avenue and Fortieth street, where it will be sold on the afternoon of Tuesday, January

27, at public sale without reserve. This sale is made with the knowledge and consent of the family of the late Alfred L. Seligman, and the exhibition is open to any one desirous of examining the instruments before the sale.

Dr. Ernst Kunwald, conductor of the Cincinnati Symphony Orchestra, writes to the MUSICAL COURIER: "In your latest issue you quote an article of mine which was published in the daily papers of Cincinnati. The article contains a slight mistake on my part, which I corrected in our local dailies as soon as I found it out. Will you please allow me to do it also in your valued sheet? I said that 'the name of Bruckner was not known in Cincinnati.' As a matter of fact, Theodore Thomas conducted Bruckner's ninth symphony and his 'Te Deum' here and Frank van der Stucken performed the same composer's fourth symphony. I would greatly appreciate your courtesy in aiding me to make this correction as soon as possible."

Dr. Cornelius Rübner, head of the music department at Columbia University, declares that "an orchestra endowed for the purpose of performing new works by American composers would do more good for American music than all the \$10,000 opera prizes in the world." Dr. Rübner's idea is right. An organization of the kind he describes would be of inestimable benefit to those American symphonic composers who now complain of the lack of opportunity to get their works heard. The endowment ought to be large enough to enable the orchestra to travel, so that all the country could become acquainted with such American music as is not played by the regular symphonic bodies, and so that no admission fee need be charged to the concerts. The MUSICAL COURIER is willing to subscribe to such an orchestra.

For the first time New York music lovers soon will have the opportunity of hearing Carl Flesch, the famous Hungarian violinist. He is to play with the Philharmonic Society at Carnegie Hall, on Thursday evening, January 22. Although well known to violin enthusiasts of Europe, Flesch is a stranger to New York and his appearance is unusually interesting in view of the fact that he is not a novice, suddenly come to musical fame, but a finished master of his art. Carl Flesch is in the front rank of violinists and his appearance is eagerly anticipated here. He will perform Beethoven's concerto and his collaboration with the Philharmonic marks one of the most interesting concerts of the season's series. The remainder of the program includes the Gély-Mottl ballet suite, Schubert's "Unfinished" symphony and Weber's overture, "Oberon."

The Chicago Symphony Orchestra publishes, "to the friends of the orchestra," the following appeal: "The association has a mortgage debt of \$200,000 and an annual interest charge of over \$9,000. The cost of giving the concerts has risen from \$128,844 in 1905 to \$161,606 in 1913. Last season's operations show an excess of receipts from all sources over expenses of only \$132.83. A trifling diminution in hall or office rents would turn this to a deficiency. Present conditions hold the threat of decreased revenues with no promise of lessened expense. After the payment of the debt the surest guaranty of permanence to the orchestra would be a substantial pension fund, to which the players could look for protection in age or sickness. In the absence of a pension fund and the presence of a mortgage debt there is real danger. Believers in good music will bear these facts in mind, and give and urge their friends to give by will and otherwise to preserve the orchestra.—The Trustees."



# THE REAL STORY.

## M. Gabriel Astruc Refutes Daily Newspaper Misrepresentations by Writing an Article Telling the Reasons for the Closing of the Théâtre des Champs-Élysées.

Gabriel Astruc, the director of the Paris Théâtre des Champs-Élysées which recently closed its doors, much to the regret of lovers of true musical art both in Paris and elsewhere, recently furnished the official organ of the Société Internationale de Musique with an article, giving his views as to the causes which led to the failure of his enterprise. Because of the many misleading statements made by the daily press regarding the real causes of the closing of M. Astruc's theatre, his article has been translated in full by the MUSICAL COURIER and is given here as follows. The French title of the essay was "A Fallen Temple":

"Are you sure that music is loved in Paris?"

"Who dared to utter such words, utter such a doubt? Was it a grocer? A lion tamer?"

"No. It was a musician; it was a great musician; it was indeed one of the greatest personalities of our musical world—Camille Chevillard. It was with this discouraging phrase that he welcomed, in 1904, my project to build what I then called—let me laugh, or weep—a Temple of Music. I thought to myself that Chevillard—like certain doctors who do not believe in medicine—was a spirit chagrined, and that he would do well to play tennis in his garden at Chatou for the rest of his days. As for myself, I smiled sadly and I built (ten years of hard labor) the 'Temple' of my dreams. Sad experience, the supreme end of which I shall await with dolorous anxiety.

"Chevillard was right. There are at Paris twelve hundred people who attend the Lamoureux concerts; two thousand eight hundred patrons of the Colonne concerts; scarcely eight hundred who attend the concerts at the Conservatory, and a floating clientele of a thousand music lovers who divide the pleasure of applauding Hasselmans or Sechiari.

"2,800 plus 1,200 equals 4,000 plus 800 equals 4,800 plus 1,000 equals 5,800. Say in round figures, six thousand supporters of the Sunday concerts. Add to this four thousand attendants of the matinees at the Opéra-Comique and the Gaité-Lyrique. We have then ten thousand people ready to swear that they love music—and even, which is worth more, spend from twenty cents to \$2.40 to prove it. For a population of three millions and a half, that is a rather small number.

"Of these facts I was ignorant; such figures I refused to accept. Chevillard, my senior, recognized the one, and believed the other; and that is why he said to me: 'Are you sure that music is loved in Paris?'"

"He himself answered his own question by adding: 'If Parisians loved music, they would have a concert hall like the one at Lyons, at Lille, at Brussels, at even the smallest city of Germany or of England.'

"A public, then, offering little support. A select few divided between diverse esthetic opinions, and little inclined to unite in common admiration. This little army has its leaders. Who are these leaders? First, the critics, and afterwards, la Belle Madame.

"The musical critic loves music by definition, by habit, by agreement, by profession, and sometimes by natural taste. But he is a lover 'in partibus,' a transitory lover. The musical critic, on reaching the office of his paper, meets what one calls—I rather like the expression—two luminaries: the business manager and the editor. The business manager says: 'Bach, Monteverde, Joachim, Paderewski? Who are they? I need an editorial for "La Mode" at the X—Theatre, and some two hundred lines for the Folies Bout-de-Bois, Valentin, the Man without Bones, Consul, the Ape, and my new client, Bigmouth. Have these headings put in a good position.' . . .

"The editor, surgeon in spite of himself, takes his shears and 'amputates,' sometimes sadly: he reduces the article to a third of its length, cutting out the adjectives, the general ideas flying into bits, and often the article is postponed until the next day—or the next week—because the news editor produces a woman chopped to pieces, the drowning of an autobus, or the burglarizing of a jeweler's shop. Thus does musical criticism die of consumption, annihilated by the redoubtable association of Bonnot, Chignon d'Or and Gueledempeigne, ultimate expression of cant, last incarnation of French taste.

"I hear you reply: 'There is Jullien, Fourcaud, Lalo, Carraud, Vuillermoz, whose criticisms the editor dare not mutilate.' Profound error! Neither Lalo, nor Carraud, nor Jullien can demand either the space or the budget necessary to furnish an exact account of the world of music. In Germany all the large papers have their musical editors, who send competent reporters every evening to attend every concert, no matter how important or unimportant it may be, commissioned to write from ten to one hundred lines concerning that which they have heard. In England, the Times, the Daily Telegraph devote an entire page to the 'announcements' of concerts: the smallest recitals, as well as the largest festivals, have a right to a review.

"With us, music passes to, and remains in, the last row. Two large papers have just created a theatrical page. Music occupies but five per cent. of this space. It is the everlasting struggle of Mistinguette (pardon, dear friend) with the Mass in D!

"And you, Belle Madame, who are you? You are the exquisite Madame Dupont, the Superb Madame Worms-Mendelssohn, the very Parisian Mrs. Never-Silent, the sweet Conception de la Platta. You are the very celebrated Countesse de Monteriender to whom Marcel Proust, in his adorable 'Swann' attributes this typical saying at the close of a production which should have evoked a religious silence: 'It was prodigious; I have never seen anything so remarkable since the last exhibition of table tipping!' You are subscribers at the Opéra Comique, at the Conservatoire. You love music, you say; you 'adore' it. However, you never arrive on time, and you talk loudly during the pianissimi. M. Louis Barthou, who does not like 'to be disturbed in his pleasures,' humorously but severely made the remark from the eminence of the Figaro's editorial sanctum. This warning of the most Athenian of our ministers served for naught.

"Why did you come to hear the 'Ninth'? Because it is chic and the proper thing to have been there. The day when the 'Requiem' was announced at the Trocadero, with the Leeds Chorus of four hundred, the hundred musicians of the Colonne Orchestra, and Weingartner as conductor, did you engage your seats? Not at all. But when it was announced that, in memory of the shipwrecked Titanic, the English had decided to place on the program the famous hymn, 'Nearer, My God, To Thee,' the seats were taken by storm; this mediocre music, being the latest sensation of the day, saved the genius of Berlioz from a shameful neglect.

"And you will recall, Madame, our common friend, Baron R——, influential member and founder of the 'C Minor,' exclaiming before the poster of the first Beethoven Festival (the entire nine symphonies in four concerts), 'What, we are going to be made to hear, in succession, nine symphonies and two concertos of Beethoven?'"

"Of course, since this is a Beethoven Festival."

"No one will come! Take my advice, interpolate some Wagner."

"But this is a Beethoven Festival!" . . .

"What might the Baron R. have said if he had not been one of the founders of the 'C Minor'? You see, Belle Madame, that you are not alone culpable; and that the stronger sex has its share of irresponsibility and of snobbishness. The men as well as the women converse shamelessly during the overture and the interludes. Only the rising of the curtain stops the gabbling. The scene appears and the eyes begin to listen. And, apropos of this, shall I reveal the state of your soul still more indiscreetly? You believe that you love Russian music? Not at all; you love 'The Russians.' That is to say, their stage settings, their costumes, their postures, the leaps of Nijinsky, the colors of Bakst, the fairy tales of Serge de Diaghilew. You only signed the treaty with Russia from the day when all your senses—not your ears alone—were charmed. Music was absent when this treaty was passed, which has lasted for ten years.

"And since we are speaking of foreign music, let me tell you that some injustice is shown in reproaching the leading Paris directors for giving too much attention to international composers. Look at the receipts which the works of Wagner, Strauss and Puccini bring in. They justify the presence upon the bill board of the 'Walküre,' of 'Salome' and even of 'Tosca.' Has not the opera, from time immemorial, offered to the foreigner the greatest hospitality? Meyerbeer, Rossini and Verdi made the fortune of the directors of the past without our nationalism being offended. The production of the French masters—with the exception of Massenet and of Saint-Saëns, whose fecundity is exceptional—is slow; often their one remarkable work is also their only theatrical work. Vincent d'Indy, Debussy and Dukas are not noteworthy for the abundance of their lyric works. 'L'Eranger,' 'Ariane et Barbe-Bleue,' 'Pelleas et Mélisande' were written years ago, and years will yet pass before their composers will have completed a new work.

"What do the directors in quest of interesting and significant pieces do then? They look to the foreigner: 'Le Chevalier a la Rose,' 'Elektra' are negotiable; they acquire the right to represent them. But the composer and the editor demand a production in the original language before the work is produced in French. The directors arrange for an interpretation which defies comparison, . . . and politics replies: 'Agadir' or 'Saverne.'

"That is why neither the works of Richard Strauss nor even 'Parsifal' will be heard by Parisians in the original form in which genius conceived them. This objection, already serious at the Châtelet, became insurmountable at the Theatre des Champs-Élysées, named, classed, qualified as a 'German Theater' from the first day. And that for reasons which I propose to expose and to comment upon some day.

"Music has, you see, to serve its cause, a great variety of agents. The dissolvents which arise from its very essence, from its midst and from its own atmosphere are already very potent. But there are at this critical situation some still more serious and general causes. Never has one seemed to love music more; never has it been talked of so much; and never has it been served less usefully. The conditions of artistic life have undergone great changes in our country and without doubt in others as well. Bach, Mozart, Gluck, Schumann, Wagner and their modern followers have seen rise up in opposition to them—ridiculous but exact statement—sports, tennis, football, polo, golf, bicycling, automobiling and aviation. Cycle Clement against Cycle Beethoven. The hunt claims some, the ski calls others. It is Saint Hubert—or St. Moritz, against Saint Matthew. Result: the Parisian returns to Paris only after the Easter vacations. Then spring comes and with it the Grand Saison de Paris; then North America, Argentine, Brazil, Italy and England take possession of our caravanseries, our restaurants, our theatres and our race courses. It is the time,

the 'season,' when it is good form to be seen everywhere. During these two months one will pay three times its original price for the same room at a hotel, the same mutton chops, the same orchestra seat which is offered at a reasonable price during the remainder of the year in vain. It is no longer the foreigner who acquires our tastes and our manners as he used to do; today, the Parisians borrow their new civilization from the Argentines or the North Americans. People vie as to who will adopt the best and the quickest their manner of living, their walk, their hat pulled down over the ears, or the strange contortions of their dances. It is a form of returning snobbishness. During this festival period, the Parisian designs at least to go to the theatre; he applauds Barrientos, Caruso, Chaliapine and Titta Ruffo, stars ordinarily at the Colon of Buenos Aires or from the Metropolitan of New York.

"But it is difficult to arouse in this public—whose reasons for loving music are so peculiar—the seriousness which accords with 'The Passion According to Saint Matthew': the silence without which 'Nuages' or 'Iberia' will be unable to expand their flowers of sonority. Varying tastes, multiple demands which continuously oppose one another without ever being destroyed and which the director must satisfy one after the other; as complex a problem as ever was, and one which seems to me almost unsolvable.

"This state of things is very serious; music suffers from it; it may even die from it."

"I have been asked why, in the disaster which just disturbed my dreams and destroyed the work of ten years, I did not try to save 'Boris Godunow,' and to play it in January, following 'Parsifal.' I replied that, first, the experiment made had been too onerous for my friends and for myself, and that it appeared dangerous to me to continue it into 1914. A half million francs would have been necessary to attain this end. But the true reason; I can give it to you in confidence—with the only aim that you tell it yourselves, in the form of an anecdote:

"Quite recently I met in the street, about half after six, one of my friends, a serious man if there ever was one. I proposed to him to take a walk until dinner time, thinking thus to be in harmony with the taste of the times.

"Impossible," he answered.

"Why?"

"It is six-thirty, and that is the hour of the tango."

"Nonplussed, I replied: 'What, you, a public official, you tango?'

"Why not? The Emperor of Germany forbids the tango to the officers of his country. But M. Poincaré, the good fellow, does not forbid it to his ministerial officials."

"You are not speaking seriously?"

"Indeed, I am. I am very serious, and I am not the only one either. At my tango (he said 'at my tango' as one says 'at my club') there are magistrates, notaries, doctors, lawyers, dentists, notable business men of every age, of every size, and of every weight. As for me, I go there because I grow thin visibly and because I greatly enjoy myself. All Paris meets there. You reserve your table and your cup of tea, "sur Plan" as you do at the theatre, three days in advance."

"And how long do you tango?"

"Until eight o'clock."

"And you dine?"

"I take my bath at eight-thirty, dress and dine at nine o'clock."

"And you leave the table?"

"At about ten o'clock."

"And you go to the Opera?"

"No, I gave that up three months ago. After dinner, I take a turn at the moving picture shows, and retire before midnight. It is an absolute rule."

"Do you understand now the present theatrical crisis? Caught as in a vice between the tango and

the cinematograph, the Parisian cares no longer to go to the play! Or, if he makes an infraction of this rule, it is in favor of some cheap variety show, where historic Waterloo is served up by a musical comedy soubrette in a coarse and thick voice.

"Try to find, in the face of such principles, the ardent public who will agree to take a place at the theatre at eight o'clock in the evening to attend the majestic development of 'Boris Godunow,' 'Götterdämmerung' or 'Khovanchina.'"

"'Khovanchina!' It has been praised to me in the most poetic terms as a masterpiece, with its exquisite ballet, its brilliant costumes, its gorgeous scenery, its incomparable choruses and its interpreter Chaliapine. However, one fine evening last June, this work of Moussorgski was played before a hall three quarters empty. While it was worth as much as the 'Spectre de la Rose' which earned thirty-six thousand francs, the passionate love of the public for music accorded only six thousand to 'Khovanchina' with extenuating circumstances. I recognized my mistake too late. To draw the crowd it would have been necessary to introduce tabloid opera (the opera sketch).

"That is why the Théâtre des Champs-Élysées died at the age of four months, in spite of its programs, in spite of Lilli Lehmann, Barrientos, Breval, Melba, Lipovska, Kubelik, Nijinski, Pavlova, Karsavina, Geraldine Farrar, Chaliapine, Muratore, Weingartner, Mengelberg, Fauré, D'Indy, Dukas, Debussy, Inghelbrecht and his orchestra, Lamy and his choruses, Durec, Fernand, Ochse and so many others."

"People will tell me: 'You were wrong, after putting on "Penelope," that masterpiece, to exhume "Lucia di Lammermoor" and to announce "La Dame Blanche."'

"It is perhaps true; it is even certainly true. But all the same, I died too young. I have not even had time to realize to what I hold highest. After having, 'Moved in before the plaster was dry,' brutally, cruelly, I have been snatched from my work. 'Parsifal,' which Chevillard and Van Dyck prepared with enthusiasm; 'Les Noces de Figaro,' of which Reynaldo Hahn had assumed the direction, were on the eve of birth."

"A cyclone has passed over all of which I had dreamed: conception, program, realization; nothing remains. The Temple is indeed fallen!"

"And all that has been so rapid. My ears still ring with the sound of the hammers which last spring accompanied the rehearsals of 'Benvenuto Cellini'; days of joy and of hope. All the same, it is a pity!—Gabriel Astruc."

It is indeed a great pity, as all MUSICAL COURIER readers will agree, for M. Astruc's artistic labors always have made for the advancement of music and he has been the head and front of all the important reproductive achievements in Paris for many years past. M. Astruc presents his points in brilliant and convincing fashion and proves that he possesses a most gifted pen. He should make a vaudeville sketch of his article and make the Parisians pay to see themselves held up to ridicule and scorn. They are perverse enough to flock to such a spectacle and line M. Astruc's pockets with gold for presenting it.

#### VERSATILE LONDON.

Alfred de Rothschild, of London, has just paid \$5,000 for a new variety of flea. And London is the city where Coleridge-Taylor was not paid a living wage for his compositions. Thus is a great metropolis versatile.

#### COLORATURA JOY.

Hope beats high in the breasts of the coloratura song birds all over the world, for neither Melba nor Tetrazzini are to belong to the company at the Covent Garden Opera next summer.

### "RING" CYCLE MATINEES.

The annual afternoon cycle of "Der Ring des Nibelungen" will be given by the Metropolitan Opera Company on four consecutive Thursdays, January 29, February 5, February 12 (Lincoln's Birthday) and February 19. The casts are as follows:

#### "DAS RHEINGOLD." (The Prologue to the Trilogy.)

Wotan .....	Hermann Weil
Donner .....	Basil Ruysdael
Froh .....	Lambert Murphy
Loge .....	Carl Jörn
Alberich .....	Otto Goritz
Mime .....	Albert Reiss
Fasolt .....	Herbert Witherspoon
Fafner .....	Carl Braun
Fricka .....	Olive Fremstad
Freia .....	Vera Curtis
Erda .....	Margarete Ober
Woglinde .....	Leonora Sparkes
Wellgunde .....	Bella Alten
Flosshilde .....	Margarete Ober

Conductor, Alfred Hertz.

#### "DIE WALKÜRE."

(First part of the Trilogy.)

Siegfried .....	Rudolf Berger
Hunding .....	Basil Ruysdael
Wotan .....	Carl Braun
Sieglinde .....	Olive Fremstad
Brünnhilde .....	Johanna Gadske
Fricka .....	Margarete Ober
Helmwige .....	Leonora Sparkes
Gerhilde .....	Bella Alten
Ortlinde .....	Vera Curtis
Rossweisse .....	Rita Fornia
Grimgerde .....	Lillian Eubank
Waltraute .....	Lila Robeson
Siegrune .....	Marie Mattfeld
Schwertleite .....	Maria Duchene

Conductor, Alfred Hertz.

#### "SIEGFRIED."

(Second part of the Trilogy.)

Siegfried .....	Carl Jörn
Mime .....	Albert Reiss
Der Wanderer .....	Putnam Griswold
Alberich .....	Otto Goritz
Fafner .....	Basil Ruysdael
Erda .....	Margarete Ober
Brünnhilde .....	Johanna Gadske
Stimme des Waldvogels .....	Leonora Sparkes

Conductor, Alfred Hertz.

#### "GÖTTERDÄMMERUNG."

(Third and last part of the Trilogy.)

Siegfried .....	Rudolf Berger
Gunther .....	Hermann Weil
Hagen .....	Putnam Griswold
Alberich .....	Otto Goritz
Brünnhilde .....	Olive Fremstad
Gutrune .....	Rita Fornia
Waltraute .....	Margarete Ober
Woglinde .....	Leonora Sparkes
Wellgunde .....	Bella Alten
Flosshilde .....	Margarete Ober

Conductor, Alfred Hertz.

### THE EXPOSITION MUSIC.

While it is yet too early to announce with finality the musical plans of the Panama-Pacific International Exposition, the directorate has formulated a scheme of entertainment the working out of which promises to place music on a footing of artistic importance and interest equal to that of any of the other departments of its inclusive activities.

The program embraces a series of symphony concerts to be directed by the ablest conductors of this country and Europe; a season of organ recitals lasting from February to December, 1915; innumerable band concerts, choral contests in which noted musical organizations will participate; the Eisteddfod, in which will be assembled many Welsh singing societies, and it is likely also that several musical conventions will be held at San Francisco in 1915.

Interpreters of national and local reputation will be heard in the recitals to be given daily in Festival Hall, the main auditorium of which will seat 3,000 persons.



### BOSTON OPERA FOR PARIS.

From Boston comes the story that plans are maturing rapidly whereby the Boston Opera will go to Paris this spring to give ten weeks of opera in the Theatre des Champs Elysées, the season to continue from the beginning of May to the middle of July. According to report, the venture is to be backed by Henry V. Higgins, of the Covent Garden Opera, London; Baron d'Erlanger, of Paris; Eben D. Jordan, of the Boston Opera, and Otto H. Kahn, chairman of the Metropolitan Opera board of directors, and several other men prominent in operatic and financial affairs here and abroad.

It is understood that in the event of successful negotiations (which include a lease still to be obtained of the Theatre des Champs Elysées) the Covent Garden Opera would cooperate with the Boston organization in "lending" certain singers to the latter, much as the Metropolitan does now; but the major part of the forces is to be the Boston Opera as at present constituted, with Henry Russell managing director of the Paris season, Felix Weingartner general musical director and Mr. Urban general stage director.

It is unfortunate that present plans do not include the taking to Paris of the Boston Opera orchestra, nor has anything been said about transporting the chorus in bulk. Both the orchestra and the chorus of Boston are excellent musical bodies and constitute an integral factor in the artistic results achieved there. To omit them from the scheme and employ a Parisian orchestra and a shell of the Boston chorus filled in with French singers would be to jeopardize the ensemble characteristic of the Boston Opera and to undo much of the good work achieved through constant rehearsing, established corps d'esprit, and a thorough artistic understanding between the conductors and their forces on both sides of the stage.

It will be remembered that the serious blunder which the Metropolitan Opera made through false economy when it gave a Paris season several years ago was to leave its splendid orchestra at home and ask its principals and conductors to work with French players hastily collected and hurriedly and insufficiently rehearsed. The orchestra of the Paris Grand Opera is one of the best in the world, and as the Boston company will have to compete with the French institution, such an important operatic department as the orchestra should not be below the high standard achieved by the American organization at home, a standard which need not fear comparison anywhere.

It will be interesting to see how the Parisians take the Boston visitors, in view of what M. Gabriel Astruc writes on another page of the *MUSICAL COURIER* about the operatic situation in the French capital and about his own recent disastrous experiment at the Theatre des Champs Elysées. So far as appears at the present time, the Boston Opera has in its repertoire no opera unfamiliar to Paris, but at least it will give splendid performances of standard works with casts which the Grand Opera cannot duplicate in point of brilliancy and effectiveness. But 'ware, Boston, 'ware of "Lucia" and kindred works, Paris is annoyingly sophisticated.

### BAUER-THIBAUD RECITAL.

A joint recital by Harold Bauer and Jacques Thibaud will be given in Aeolian Hall today, Wednesday afternoon, January 21, one of several which they are planning to give throughout the country. The first of these joint appearances was in Boston, December 28, shortly after Thibaud's arrival, and the program for New York will be practically the same as the one given at the Hub. It includes the César Franck sonata for piano and violin and the Beethoven "Kreutzer" sonata, op. 47; while a Bach group will be played by Thibaud and the Schumann "Faschingsschwank" by Bauer.

Philip Hale, in commenting upon the Boston recital, wrote: "It is a rare pleasure to hear a concert of such a nature. The music filled the souls of even the indifferent with beauty, so intimate was the interpretation, so compelling was the enchantment."

### WONDERFUL TETRAZZINI.

Tetrazzini, who is making her third concert tour in this country, is at the zenith of her career. Thousands of music lovers will be charmed by her marvelous singing, as she will be heard in a number of cities from the Atlantic to the Pacific.

Those who are unfamiliar with the career of this wonderful artist will be surprised to know of the versatility of her art. Prior to her appearances as a coloratura singer, Tetrazzini sang the lyric dramatic roles in "Ernani," "Robert il Diavolo," "William Tell," "Romeo and Juliet," Rubinstein's "Demon," Tschaikowsky's "Eugen Onegin," "Cavalleria Rusticana," "La Bohème," etc. It is only within the past decade that her fame has spread to all corners of the globe, and yet withal she is as modest as the most inconspicuous person could be. She is in demand everywhere and is obliged to refuse many offers. The present tour will close about the middle of May, as the diva already is booked for concerts in England at the end of that month.

Unlike many singers, Tetrazzini possesses a thorough knowledge of vocal art. It is with her just as it is with great instrumentalists, and like the great violinists her singing is the result of thorough knowledge of how to use the instrument that produces the tones.

Manager W. H. Leahy, of San Francisco, is the fortunate impresario under whose able care the American tours of Tetrazzini are conducted.

### LEONARD BORWICK'S COMING TOUR.

Judging by the interest shown in musical circles throughout this country, Leonard Borwick's American tour next season promises to be a pianistic event of rare significance, and that is not to be wondered at concerning a player of whom the Melbourne Argus said that "his art is delicate beyond the craft of the silversmith"; the Evening Herald, of the same city, remarked: "He is a truly great and unforgettable musician"; the Sydney Daily Telegraph's opinion read: "He is worthy to rank with the finest players"; the New Zealand Times' estimate: "He is conspicuously the poet of the piano"; San Francisco Chronicle: "The Beethoven interpretation suggested Beethoven himself"; San Francisco Examiner: "Some of the pianists here say they never heard a player so poetical and brilliant." The New York reviews of Leonard Borwick's playing were equally enthusiastic and will be quoted on another occasion as further reminders of what is in store for those American music lovers who have not yet heard the masterful English pianist.

### RUSSIA DISCOVERS US.

The Russian Musical Society announces through its secretary, Constance Purdy, that Glière, the famous Russian composer, who now is conductor of the Imperial Symphony Orchestra, of Moscow and Kiev, has expressed his intention of placing on his programs works of such representative American composers as may be suggested by the Russian Musical Society of New York. He has asked to have sent him works of MacDowell, Edgar Stillman-Kelley and others. The first concert of the society will take place on the evening of February 20, at the National Arts Club.

In Munich conductors are appreciated even after they die. The Bavarian capital has just given two of its streets the names Felix Mottl and Hermann Levi.

### ALGY'S CHAMPIONS.

Attached are some letters received last week following the publication of our editorial to the effect that Algernon Ashton's unsolicited letters no longer would be printed in these columns:

Cincinnati Station R.  
Wyoming, Ohio, January 10, 1914.

To the Musical Courier:

Upon glancing through the *MUSICAL COURIER* of January 7, which arrived yesterday afternoon, I was much interested in the article entitled "Exit Algy." However, I hope that you will never do as you say you will and banish Algernon Ashton's letters from the *COURIER*. I, for one, have always found his epistles very interesting and should regret their omission.

Indeed, Algernon might well be horrified to learn that Macaulay was a native of India and that Tschaikowsky's name might possibly sometimes be spelled with a "v" instead of a "w." Still his letter about some of the greatest composer's finest creations being placed in the form of the quintet is only too true, and Mr. Ashton certainly deserves credit for making such an assertion. In Europe I have often observed that the enthusiastic admirers of Brahms always quote his quintet for piano and strings as one of his finest works. I will truly state that in all the realm of music, without any exception, I would rather listen to Schubert's magnificent quintet in C major for strings, op. 163, than any other work I have ever heard.

Furthermore, Mr. Ashton is fearless and original in his thoughts; he is certainly up to the times, for his letters denote that he is a very careful reader of the *MUSICAL COURIER* and also he has addressed his letters to an office where he knows they will receive prompt attention.

Mr. Ashton must be as busy with his pencil at composition as he is with his fountain pen at letter writing. About one week ago his publisher at Leipzig sent me a book containing four of his compositions for cello with piano accompaniment entitled "Vier lebhaft Stücke" (Four lively pieces), "Gigue, Rigaudon, Scherzo and Tarantella." (They are written under the opus number of 84). In reading through these four pieces I have come across many brilliant and beautiful melodies and I will surely place them on my concert programs in the near future. I recommend these pieces especially to all cellists who have told me that the cello literature contains too many adagios and not enough allegros.

With best greeting, I am

Very sincerely yours,  
FREDERICK PRESTON SEARCH.

New York, January 10, 1914.

To the Musical Courier:

Algernon Ashton is fussy, no doubt, but he deserves praise for his defense of Tschaikowsky's name. Surely, every individual has the privilege of spelling his own name as he sees fit. Whenever I find the name of the great Russian composer mutilated, it gives me a physical ache. A prominent musical magazine (instigated by a well-known "know-it-all" music critic) is the most conspicuous offender. It is an impertinence for strangers to arrogate such a matter as this. In his personal letters to me, the Russian signed himself "Tschaikowsky." Certainly he knew best.

210 West 83d St.

CLARA A. KORN.

Utica, N. Y., January 11, 1914.

To the Musical Courier:

I read with regret that you intend to drop the Algernon Ashton letters from your pages in the future. I think they contained much valuable information and were always exceedingly well written. Could you not see your way clear to giving "Algy" another chance?

Very truly yours,  
JOHN A. KERNAN.

Brooklyn, N. Y., January 10, 1914.

To the Musical Courier:

Is it not a pity to discourage writers, who, like Mr. Ashton, take the time and trouble to be "musical policemen," as you term them? We have too few persons who are able to point out the mistakes of musical writers and too many persons who accept them as facts. Hoping that Mr. Ashton will not be suppressed, I am

Most sincerely yours,  
HENRY F. GRESHAM.

More opinions on the subject are invited from *MUSICAL COURIER* readers. If sufficient interest is shown in the retention of the Ashton contributions, the *MUSICAL COURIER* will reopen the door to them.

Orville Harrold will be one of the tenors at the Century Opera, his engagement beginning January 27 in "Romeo and Juliet."



## HENRY VIII, MUSICIAN.

It is hard to find any one who has a good word to say for Henry VIII, King of England, father of King Edward VI, Queen Mary I, and of Queen Elizabeth. Charles Dickens very plainly calls him "one of the most detestable villains that ever drew breath—a big, burly, noisy, small-eyed, large-faced, double-chinned, swinish-looking fellow in later life—a most intolerable ruffian, a disgrace to human nature, and a blot of blood and grease upon the history of England."

Unfortunately this compound of villainy was an excellent musician. We say unfortunately, because there are thousands of persons who think that musicians are no better than they ought to be and that music is the handmaid of evil. It is the commonest occurrence, too, to read that the criminal recently caught or executed was a great musician. It is because crime and sensuality were Henry VIII's distinguishing characteristics that we say it was unfortunate he was a musician.

The revolution of 1688 dethroned all the descendants of the Plantagenets, Tudors and Stuarts. Numerous acts of Parliament have still further limited the powers of the British sovereigns until the personal authority of the present King of England is actually less than that of the President of the United States. But President Wilson and King George V unfortunately are not musical. We say unfortunately this time because we should like to have music associated with two gentlemen of probity and honor. We fear, however, that if the private personal expenses of these heads of their respective nations ever get into print there will be found very little mention of music.

We have in our possession a volume, published by Pickering, of London, in 1827, called "The Privy Purse Expences of King Henry the Eighth, from Nov., 1529 to Dec., 1532; now first printed from the original MS." This volume abounds in curious particulars illustrative not only of the manners, customs and expenses of the time, but, to some extent, of the personal character of Henry VIII. From it may be traced where the King was on each day during the above period, his occupations and amusements, together with the names of the persons composing his household, their wages and the cost of their dresses. It likewise contains numerous entries relative to Anne Boleyn, who subsequently became his second wife and the mother of the future Queen Elizabeth.

Each month's account is examined and signed by the King. The following persons are particularly mentioned: Cardinal Wolsey, Cromwell, Earl of Essex; the Marquess of Exeter, the princess, afterwards Queen Mary I; Thomas Boleyn, Earl of Wiltshire; Lord Rochford, the Earl and Countess of Bedford, the Earl of Derby, Protector Somerset, Bishop Latimer, the Duke of Norfolk, Sir Richard Gresham, Sir Anthony Browne, Sir Francis Bryan, Sir Francis Weston, Sir Henry Norris.

We mention a number of these names to show that the book is not merely concerned with little household affairs, but that it deals with some of the highest aristocrats of the period. Yet among all the princes, dukes and potentates, the name of Mark Smeaton is found forty times. More often than not he is called by his Christian name only, Mark.

This person, who was wholly supported at the King's expense and who, it may be consequently inferred, was one of his favorite minions, was the notorious musician who was subsequently accused of criminal familiarity with the Queen, Anne Boleyn, and upon whose cowardly perjury, chiefly, that victim was condemned and beheaded.

Mark, too, was a bad man, and unfortunately, a musician.

Without special type it is impossible to reproduce here the curious letters of the original words. But in the original spelling we learn that Mark was

presented with three pounds, six shillings, and eight pence on the sixth of October, 1532—equal in American money to about \$16.50.

Item the same day paid to mke in Rewarde by the Kings commandet. . . . .liijl. vjs. viijd

In those days \$16.50 was a present of some consequence. If we compare it with the sum paid on July 22, 1532, we shall have a better idea of the value of money at that period.

Item the same daye paid to xposer Morys gonmer, Cornelys Johnson, the maister Smythe, and henry Johnson for ther costs in Ryding to portsmouth to view the Kings ordenues there by the space of X dayes at X s. the daye . . . . .V li.

If three government officials could travel to Portsmouth, inspect forts, and live ten days, at a total cost to the King of £5—\$25—it is evident that \$16.50 was a handsome present to a musician.

In October, 1531, we read that by the King's command a blind woman who played the harp was paid seven shillings and six pence—about \$1.75.

Minstrels were rewarded sixteen times by the King during the period covered by this book.

On April 6, 1530, the King paid \$35 for virginals. The next entry in the book, and dated the same day, shows that the King did not spend all his time at the keyboard. The account states he lost at gaming £122.10—about \$600—on the day he paid \$35 for musical instruments.

The book gives an account of the monies spent for horns, shalms, lute strings, instruments (not specified), viols, choristers, waits, singers, sackbuts, organ maker, luter, rebecks, drombeslade (drums), and also tells that the King gave ten shillings to the servant of Lord George for bringing him a nightingale, and twenty-two shillings to John Gough for a linnet.

We have the testimony of the royal compositions which have come down to us that Henry VIII was not to be despised as a musician. That he had plenty of leisure at his disposal is evident from the amount of money and time he was able to lose as a gambler.

King George V and President Wilson cannot plead excuses for their lack of interest in music on account of their cares of state. The present Emperor William of Germany is a busy man, too—a scholar, soldier, and a most devoted patron of music, without any of the vices which tarnished the reputation of that other royal musician, Henry VIII of England.

### FROM PARIS.

From the Paris representative of the MUSICAL COURIER comes this private communication to the editor, but as we have no news secrets from our readers the missive is printed herewith: "On an editorial page of the November 26 issue, you have this paragraph: 'In the English review a writer named Aleister Crowley expatiates on the subject of "Art in America." Among other things Mr. Crowley says: "When a class arises which has time to reflect upon life instead of living it American art will lead the world."' Now I know this 'writer named Aleister Crowley' quite well. He inhabits the Latin Quarter of Paris, at such times as he is not in other parts of the world. He is a good advertiser, inasmuch as he wears generally clothes which compel you to notice that he is a poet and could be nothing else, which undoubtedly helps the sale of his books, or at least does not hinder it. And he has some very bright ideas, one of which he expressed in the sentence quoted above, which I hope and believe is true of us. This whole article on 'Art in America' is interesting, whether one agrees with Crowley or not. He devotes himself principally to a critical notice of American poetry—as I have said, he is a poet himself—and painting (his brother in law is an artist, by the way; not that this is a hint as to where he got the ideas). And he devotes one whole paragraph to

American music. Here it is: 'I do not know of anything, except MacDowell's work, which even pretends to be ambitious, or to have any real connection with anything beyond musical comedy and dollars.' I saw him one evening last week and said to him, 'Crowley, I know from your other writings that you don't know enough about music to cause you any serious mental indigestion. Where did you get that impressively brilliant summing up of American music which is the gem of your article?' (Perhaps it is unnecessary to suggest that this was said in a sarcastic tone.) 'I'll tell you frankly,' said he; 'I got that from the stenographer in our office. She said she'd never heard of anybody but MacDowell and I hadn't either.' Thus we are permitted to gaze once more upon the creation of real critical literature."

## MONTREAL'S OPERA FIASCO.

The Montreal Opera will remain in that city for two weeks before going to Toronto. They were to have played in Quebec one week before visiting Toronto, but as the guarantee was too small, the institution decided to remain idle for two weeks.

A brief survey of the company's work during the Montreal season might be interesting to those who have followed its fortunes in the columns of the MUSICAL COURIER. The management lived up to its word when it stated that its chief aim was the giving of performances of a high artistic standard. While it is true that all the artists named in the prospectus to appear did not come, even with those left out the city had many splendid performances. The most notable were "Samson and Delilah," the second performance of "Lohengrin," the two performances of "Otello," the first of "Bohème," the last of "Herodiade," "Carmen," "Butterfly" and "Thais." The lack of public support is hard to account for. The prices were raised slightly, but this was imperative in view of the expensive artists Montreal had the privilege of hearing. Perhaps the general shortage of money may have had something to do with the poor attendance. But whatever it was, the fact remains that a big financial deficit has been the result. Theodore Bauer, managing director, states that there will be another season next year, only it will be for six instead of eight weeks. The resignation of Mr. Rabinoff from the company about the middle of the season, and the taking over of his interests by Messrs. Baker and Collins, of Chicago, in no way interfered with the carrying out of the original program.

Another feature of the season was the number of excellent instrumental soloists who appeared each week at the orchestral concerts. Parlow, Bachaus, Yolanda Méré, Katharine Goodson, Jacques Thibaud and Harold Bauer made a truly great musical array.

The visit of Pavlova and her company during Christmas week was another event of more than ordinary interest. On the whole, Montrealers have every reason to be grateful to the management of the National Opera Company for the musical fare served up by them, and the lack of public support is the more to be deplored on that account.

## LOS ANGELES OPERA.

Los Angeles is to have its own opera season next winter, when Mario Lambardi plans to give a series of performances there with a company of singers to be recruited entirely in Italy.

## HOW ABOUT IT?

A poultry journal advises that Buff Orpingtons (a variety of fowl) be fed beef scraps once a week. What American composer would not be a Buff Orpington?



## VARIATIONS

Things learned from a close study of the Metropolitan Opera House program during the Gurnemanz episodes in "Parsifal":

"Pieces of jewelry seldom worn may often be remounted in new and exquisitely beautiful designs."

"Steamship and Railway Tickets from America to all destinations abroad at lowest possible rates."

"Martial & Armand, Robes, Manteaux, Lingerie, 10 Place Vendôme et 13 rue de la Paix, Paris."

"Ballet Dancing Taught without charge."

"Special arrangements for private pupils."

"Assorted Sandwiches, twenty cents."

"Smoking Room on the Grand Tier Floor."

"Orders Taken for Salads, Entries, Fancy Creams and Pastries."

"Simply Impossible to obtain perfect satisfaction from your Corsets unless boned with Walohn."

"Spring Will Soon Be Here."

"Victors \$10 to \$100. Victrolas \$15 to \$200."

"Costumes for all occasions."

"When you are tired of ordinary perfumes use Lilas de Rigaud."

"Our 200 page catalogue is full of interest to lovers of good music."

"Bath Salt, \$1.00."

"During January we offer our entire remaining stock of furs."

"Now being shown, riding habits, motor coats, hats, and veils, raincoats, sport and travel coats, silk, wool and silk-and-wool sweaters, bloomers, tights, etc."

"Walking Dresses, Afternoon and Evening Gowns of the newest materials, including moire and two toned tafetas, \$75 to \$95."

"Characteristic Examples of Georgian Mahogany."

"Some of our reproductions of old English silver pieces are made from the very dies with which the originals were stamped."

"The Rauch & Lang Electric—No odor, no smoke, no freezing."

"Aix-les-Bains, the queen of residences."

"Egyptian Deities—the utmost in cigarettes."

"To offer our patrons the distinction of a perfectly dressed foot in harmony with a faultless evening costume is the object of our evening slipper department."

"Just a moment is all it takes to insert the Krementz Bodkin-Clutch Studs and Vest Buttons—Go in Like a Needle, Hold Like an Anchor."

"Old Oak, Old Walnut, and Old Mahogany Furniture at London Prices."

"The Steinway Pianola is obtainable in both grand and upright models."

"I must express my hearty appreciation of the noble qualities of the Knabe Pianos."—Leopold Godowsky.

"Hardman Pianos Used Exclusively."

"Correct Librettos For Sale in the Lobby."

"Michelin Tires—The Best."

"Fire Notice—Look around now and choose the nearest exit to your seat. In case of fire walk (do not run) to that exit. Do not try to beat your neighbor. By Order of the Fire Commissioner."

"Ladies Parlors on the Orchestra Floor."

"Continued on next page."

It is a lucky thing that Wagner did not use the "leit motif" idea in his texts as well as in his music. Had he done so, they would have sounded like the English sailor's famous description of an anthem.

John McCormack is shown on another page wielding the tennis racket with great dash. Some years ago the musicians of Paris held a tennis tournament. Why can't we do it in New York next spring or early summer? All those interested please communicate with this column.

The Boston Evening Transcript, of December 24, 1913, says that Ysaye is "unexpectedly revisiting America this winter." It was the surprise of the season when Ysaye suddenly popped up in this country, for every one had thought R. E. Johnston's announcement of the Ysaye engagement a hoax and the dates booked for him since last year were looked upon by the other parties to the contracts as being a huge joke. Mr. Johnston, having nothing else to do, happened to be loitering around the docks a few weeks ago, and great was his astonishment when Ysaye suddenly walked down the gangplank of an incoming steamer. Utterly dazed, Mr. Johnston escorted the violinist to the train and looked on with surprised eyes as

Ysaye departed to fill a long string of engagements made for him by the Johnston office.

Arthur Hinton hastens to explain regarding the passages attributed to him recently in this column: "My real intention was to say that while I think whole programs of English, Chinese, or other music are rarely possible with any success, I am keen to see the best new things of any nation interpolated—in small doses!—in programs of standard works, and if that 'best' thing should be a pill for the public, let it at any rate be concealed in plenty of jam."

Another letter received reads: "My dear sir: Your article about our Herr Professor Kullak did my soul good. It rates him at his true worth, and explains why he was so slightly known in this country. I was particularly pleased that you called attention to his astonishing feat of playing our 'right hand' matter with his left hand. I, too, was with him three years; quite young at the time and inexperienced, but I knew enough to sense the fact that there was something almost uncanny in that achievement of his. I made mention of it in an article I wrote about him many years ago."

"I think you and I and all his pupils will realize now, more than ever, that we were privileged and honored in having such a teacher."

"With sincere thanks, I am,

"Cordially yours,

"MABEL WAGNALLS."

Yell is the name of a Western town. If the doing were not so easy we should construct a quip on that.

And speaking of Yell, there's Nicholas Vachel Lindsay's "The Kallyope Yell" (published in a local magazine last



month), which for sheer originality is difficult to equal. Here is a specimen from the Lindsay poem:

I am the Gutter Dream,  
Tune-maker, born of steam,  
Tooting joy, tooting hope.  
I am the Kallyope,  
Car called the Kallyope.  
Willy willy willy wah Hoo!  
See the flags; snow-white tent,  
See the bear and elephant,  
See the monkey jump the rope,  
Listen to the Kallyope, Kallyope, Kallyope!  
Soul of the rhinoceros  
And the hippopotamus  
(Listen to the lion roar!)

Music of the mob am I,  
Circus day's tremendous cry:  
I am the Kallyope, Kallyope, Kallyope!  
Hoot toot, hoot toot, hoot toot, hoot toot,  
Willy willy willy wah Hoo!  
Sizz, fizz. . .

The Denver News refers to Jacques Thibaud as a "modern Ole Bull." Modern, yes. Ole Bull, never. Thibaud is utterly unable to give realistic fiddle imitations of mooing cows, squawking birds, and Niagara Falls (American side).

Kaiser Wilhelm says that the English are lacking in musical appreciation. In reply, the English have only to remind the Kaiser that he prefers Lortzing to Richard Strauss.

A boy organist at St. Ann's Church, in Leeds, England, is described by a provincial paper as being "very much

like Mozart." And that is true. Mozart had two hands and so has the boy in Leeds.

A girl in Sturgis, Mich., dislodged a pin in her throat by singing high tones and made a surgical operation unnecessary. That's nothing. In Russia, Adelina Patti's high tones dislodged a diamond ring from the finger of a Grand Duke, who flung the jewel at her feet.

Our old friend, John F. Runciman, the London music critic, unlike most of his brethren of the guild, possesses a sense of humor and at times it grows a bit vitriolic. Recently he thought to do a little unsolicited press work for the forthcoming "Parsifal" production in London and wrote as follows: "When Parsifal shoots the Swan, Gurnemanz has two or three moments of true emotion; the rest ought to be silence and is rubbish. The parody of the Lord's Supper is deplorable. Klingsor's magical music is mere theatricalism. In composing 'Parsifal' Wagner meant to heap coals of fire on a generation that refused to recognize him as a prophet. He did it with a double vengeance; he made the detractors come to his knees and he made a fortune out of them—them alone. For Bayreuth never became a profitable investment for Jewish money until the one great Christian drama of modern times was produced there."

Says the Louisville Courier Journal, with timely insight: "If a twentieth century American writer of plays should come into possession of the Augean stables he would not clean them. He'd stage them."

Where is the orchestral "tremble" of yesteryear which used to accompany Eliza's crossing of the ice and the villain's insistence that father pay the mortgage on the old home or vacate the place?

Clarence Lucas overheard Constance, aged five and a half, describing to Elia, aged four, the way the band played at Willow Grove last summer. "Mr. Sousa hit the band with a stick and made it go, and it made a nice noise."

The hieroglyphics shown herewith are not as undecipherable as might appear at first glance. Their history, however, is very strange. When Rene Devries and the editor of the MUSICAL COURIER were in Des Moines last month, they occupied rooms at the Des Moines Club, and on the writing desk in the suite lay a large blotting pad, covered with scrawls like the one in the reproduction. The editor gave no second thought to the queer symbols, but Mr. Devries, with the true news instinct, held them up to the mirror. The result was what you may see for yourself if you do the same thing with the page, for the piece of blotter was cut out and its inscriptions are shown in facsimile here. Upon inquiry it was learned that the writer of the signature had occupied our suite on the date when he signed his name to some missive and blotted it. Moral: beware of blotters.

Ye scribe is sojourning this week in the at last famous city of Boston.

LEONARD LIEBLING.

### Sing It in English.

[From the Chicago Tribune.]

Chicago, January 13.—(Editor of The Tribune).—As hardly half of what is being sung can be understood in even the superb performances given by the Chicago Grand Opera Company—to the exclusion of no works, nor artists, but in justice to our public—we still feel that the half that could be understood should be in the English language for America, as Italian is sung in Milan and German in Berlin. These excellent performances given Saturday evenings should also appear in the subscription list, for the patrons who have made this company possible for Chicago cannot realize the injustice that is done in not having English sung.

Many of these patrons are members of "The Friends of American Art" in the Art Institute, thus supporting and encouraging our painting and sculpture. Then why exclude American music by barring the English language? If good music is developed in our country, it will become international, the same as any branch of art of a high order; but excluding our language is an injustice to our public, our composers, and our poets, and continues to stifle our national music, if ever any has or is to come into existence.

All artists can learn English as well as other languages, and to sing only German in Paris would be no more illogical than to sing foreign languages in America. The performances will lose no "atmosphere," and merely gain in comprehension, and, we trust, another season the operas in English will be heard in the subscription list performances, as well as on Saturday evenings.

A LOVER OF ALL ART.

## GRAND OPERA IN NEW YORK.

**Repetition of "L'Amore Dei Tre Re" Confirms Premiere Impressions—Piquant Harmonies and Elaborate Instrumentation—Season's First Performance of "Meistersinger"—"Tales of Hoffman" at Century Opera House—Sunday Evening Operatic Concerts.**

### METROPOLITAN OPERA HOUSE.

#### "L'Amore Dei Tre Re," January 12.

At its second hearing, Montemezzi's new opera confirmed the judgment expressed by the *MUSICAL COURIER* after the premiere. The work is that of a talented and skilful musician, not a man of genius perhaps, but one thoroughly versed in the technic of modern orchestration and thoroughly alive to theatrical considerations. There are no set melodic masterpieces in "L'Amore dei tre Re," but there are innumerable snatches of pleasant musical phrases, flavored with piquant harmonic devices and pungent instrumental elaboration. All of it is operatic writing in the approved modern style, the form and treatment being the latest product of the manner which combines the methods of Wagner, Debussy and Puccini. Whatever else may be said about twentieth century opera, it seems to have done away forever with the old fashioned concerted numbers, with the Rossini recitative and colorature, with the silly set arias, and the long winded, halting and poorly constructed plots. So let no one say that opera has made no advance in this century.

The tense Benelli story to which Montemezzi set his music again impressed experienced hearers as melodrama of the purest kind, and it repeated the sensation it caused on the opening night. The second act is the backbone of the entire work. What gives the opera its semblance of lofty tragedy is the mystic tone of the text and the medieval scenery and atmosphere. If the libretto had told the same tale about Sicilian peasants it would be condemned as revolting, and possibly rightly so.

One dramatic mistake, however, is apparent in the book. The husband, Manfred, ought not to commit suicide, but his end should be brought about accidentally through his kissing in farewell the poisoned lips of his dead wife. Such a denouement would be more plausible and also would serve as a symbolical instrument of fate to bring home retribution more strongly to Archibaldo, the father of Manfred, and perpetrator of all the mischief resulting in the three deaths.

Lucrezia Bori again gave a remarkably vivid and affecting portrayal of the luckless heroine. Her singing was a piece of vocal art of purest ray serene. She was seconded ably by Ferrari-Fontana, a tenor of heroic build and voice and graceful and potent in acting. Amato's Manfred is a deeply moving characterization, tender, manly and sung with wonderful tonal expressiveness and beauty. It is a constant source of amazement that with volume so abundant he is able to create effects so delicate.

Arturo Toscanini led with more outward demonstrativeness than is his wont, and his vehemence brought about some stupendous climaxes—but of music, not of noise.

#### "Hansel and Gretel" and "Pagliacci," January 14 (Matinee)

The special matinee performance of the popular "double bill" drew a tremendously large and enthusiastic audience. The artists all were familiar with their roles, Mesdames Alten, Mattfeld, Robeson, Braslau, Cox, and Albert Reiss gave the fairy work a spirited reading, with a rather dry orchestral accompaniment led by Mr. Morgenstern. In the fiery Leoncavallo opera, Caruso sang splendidly his favorite role of Canio. The others in the cast were Scotti, Gilly, Bada and Emmy Destinn. Giorgio Polacco led with temperamental conviction.

#### "Boris Godunoff," January 14 (Evening).

That fine, strong, deeply felt opera by the remarkably gifted Moussorgsky seems to have won respect from our opera goers, for they crowd to hear it, and apparently are deeply impressed with its semi-religious, semi-barbarous realism, the weird beauty of the music and the orchestration, and the exceptional earnestness of the interpreters, beginning with Toscanini, who gives of his best in this work, which he directs *con amore*. The uncommonly picturesque stage settings and costumes play a large part in making "Boris" fascinating to the onlooker.

Adama Didur's representation of the Czar hero is a notable piece of operatic histrionism, and he sings the measures of the role with force and fire. Anna Case, as Theodore, looks attractive and vocalizes with exquisite discretion. Margarete Ober, always an artist to her finger tips, made a valuable contribution of the Marina episodes. Leonora Sparkes did the Nurse and Marie Duchene was Xenia. As Schonisky, Angelo Bada made the most of his tenor opportunities. Leon Rothier realized all the elemental strength and impressiveness contained in the role of Pimen. Paul Althouse won his spurs last season as Dimitri, and seems in no danger of losing them, so

long as his voice stays as fresh and fine timbred as it is now. Andrea de Seguro, as usual, made a striking bit of Varlaam's drunken scene in the inn. Jeanne Maubourg, as the Innkeeper; Albert Reiss, as the Simpleton, and Messrs. Rissi, Mariani, Reschiglian and Schlegel, in minor roles, filled out the rest of the cast.

As it is given now, "Boris Godunoff" forms one of the most artistic achievements of the Metropolitan.

#### "Meistersinger," January 15.

On Thursday evening, January 15, Wagner's one and only comedy opera, "Die Meistersinger," received an adequate though not a remarkable treatment by the forces of the Metropolitan Opera House. Those who have heard "Die Meistersinger" many times with different singers and in other hands will recall one performance here and another there which was better in some particular than the performance of Thursday evening last.

Off the stage the masterly direction of Arturo Toscanini was the most noticeable feature of the evening. This wonderful Italian not only attended to the nuances and accents with his usual care and discretion, but seemed imbued with a thoroughly Teutonic spirit for the occasion, and never once let his Latin temperament carry him away on a passionate rush of emotion in the climaxes and spoil the breadth of the movement with fiery haste. Great is the artist who can grow!

The rest of the performance does not call for special mention. Hermann Weil made a pleasant Hans Sachs—as a singer, somewhat too much of a gentleman for a burly cobbler. Carl Braun's Pogner was likewise lacking in that robustness which a vast space like the Metropolitan Opera House demands; but of course his work was artistically fine.

Johanna Gadske as Eva is well known in that role, so that comment on her work is quite superfluous. Jacques Urlus was a smooth toned, graceful, poetical Walther.

The riot at the end of the second act was somewhat mechanical and unvaried, failing to produce the great effect this scene often makes; and the glorious quintet fell quite flat for some reason or other in spite of the fact that it was fairly well sung. All the choral work was distinguished by precision and vigor. There was no possible doubt but that the authority of the conductor did not stop at the footlights. A word of praise should be given to those who were responsible for the stage setting and lighting, particularly of the second act. The cast:

Magdalene .....	Marie Mattfeld
Eva .....	Johanna Gadske
Walther von Stolzing .....	Jacques Urlus
Hans Sachs .....	Herman Weil
Beckmesser .....	Otto Goritz
Veit Pogner .....	Carl Braun
Kothner .....	Carl Schlegel
Vogelgesang .....	Lambert Murphy
Zorn .....	Julius Bayer
Moser .....	Pietro Audisio
Eislinger .....	Albert Quesnel
Nachtigall .....	Robert Leonhardt
Ortel .....	Paolo Ananian
Foltz .....	Carl Hager
Schwartz .....	Adolf Fuhrmann
David .....	Albert Reiss
Ein Nachtwachter .....	Antonio Pini-Corsi

Conductor, Arturo Toscanini.

#### "The Masked Ball," January 16.

Verdi's "Masked Ball" was presented at the Metropolitan Opera House Friday evening, January 16. The cast was the same as usual, with the exception of the role of Ulrica, formerly taken by Margarete Matzenauer, but sung on this occasion by Maria Duchene. Caruso, in the part of Riccardo, sang with unusual warmth and spirit. Pasquale Amato lent to his role the traditional histrionic ability which always characterizes his work. Emmy Destinn, as Amelia, was up to her usual standard. Frieda Hempel, in excellent voice, sang the role of Oscar as if she thoroughly enjoyed it. Her coloratura is brilliant in the extreme. The house was crowded on this occasion. Arturo Toscanini conducted.

#### "Lohengrin," January 17 (Matinee).

"Lohengrin" was given on Saturday afternoon, January 17, at the Metropolitan Opera House before a large audience which was reasonably attentive and very enthusiastic. The opera was much better given than it has been on recent occasions this season. The matters of intonation which have been criticised in these columns, have now been corrected. Jacques Urlus as Lohengrin was as effective as he always is. The role of Heinrich der Vogler was taken by Putnam Griswold, who gave a masterly interpretation of this difficult part. He sang the music with a

delightful sonority of tone and great power and he exhibited a warmth and dignity of interpretation which added greatly to the effectiveness of the role. As Elsa, Olive Fremstad did some very good singing, displaying the sweetness of her voice especially in the lower register, and although one may be inclined to criticise her interpretation of this role from a histrionic viewpoint, the vocal part of it leaves nothing to be desired. Margarete Matzenauer repeated her extraordinary performance in the impersonation of Ortrud, and after her invocation in the second act was warmly applauded, in spite of the tradition that there shall be no applause in the middle of a Wagner act.

The other members of the cast were the same as at recent performances. The opera was conducted by Alfred Hertz.

#### Metropolitan Sunday Night Concert, January 18.

The Sunday evening concert offered this week by the Metropolitan Opera Company was exceedingly interesting. It attracted an unusually large and enthusiastic audience eager to hear Mischa Elman and the other noted artists on the program.

Mr. Elman exhibited his great artistry in a number of selections, but surpassed himself in technic and expression in Sarasate's "Zigeunerweisen." The public applauded him frantically and called him repeatedly.

Anna Case sang with effect and charm the "Bell Song" from "Lakme"; her voice was in particularly good condition and displayed an unusual power and dramatic force. The public wildly demanded encores.

Italo Cristalli, the tenor, made a very favorable impression, and sang with warmth the "Flower Song" from "Carmen."

The prelude and reverie from R. Lucchesi's opera, "Marquise de Pompadour," played by the orchestra, revealed delicate musical fancy, a real gift for melody, and an extremely fine skill in orchestration. If the rest of the "Pompadour" opera is as characteristic as these excerpts, it deserves to be heard at the Metropolitan. The work has been praised highly by able critics who have had the privilege of examining the Lucchesi score. Although born an Italian, the composer has passed forty-five years in America, and devoted his efforts during that time to the upliftment of musical art in the best sense of the term, for he taught and composed. He is an American musician, therefore, in everything but the accident of birth.

### BROOKLYN ACADEMY.

#### "Koenigskinder," January 13.

Notwithstanding the intense cold of the night which brought the thermometer down to four degrees below zero, and notwithstanding the thrilling attempt at escape into the breezy night by two of Miss Farrar's snowy birds, Humperdinck's genial opera was greeted with enthusiasm by an appreciative, if not large, audience at the Academy of Music, Brooklyn.

Miss Farrar was in good voice. Carl Jörn, the King's Son in the play, enacted his part in a decidedly artistic manner, showing both in voice and action that he is in full sympathy with this role. Basil Ruysdoel and Albert Reiss characterized their roles with great humor and effect. They captivated the audience completely.

Margarete Ober was very successful as the Witch, and sang with warmth and feeling.

The orchestra was conducted by Alfred Hertz.

### CENTURY OPERA HOUSE.

#### "Tales of Hoffman," Week of January 13.

Offenbach's popular opera, the "Tales of Hoffman," was the offering at the Century Opera House last week and was received by large and enthusiastic audiences. The role of Hoffman was taken by Leonid Samoloff, a new tenor of the Century Opera forces, alternating with Walter Wheatley. Mr. Samoloff possesses a pleasing voice, but fails to portray this role with much reality. Mr. Wheatley has been heard before in this opera and need not be commented upon.

The role of Nicklausse was charmingly given by Kathleen Howard, who was a very imposing figure in this part. She acted the part of the German student with surprising ease and grace, and the role is very well suited to her fine contralto, giving her an especially favorable opportunity for the display of her low notes, her fine emission, and legato. Jayne Herbert sang this role on alternate nights.

The roles of Giulietta and Antonia were taken by Lois Ewell and Ivy Scott, both of whom sang with sympathetic understanding and histrionic ability. The triple role of Coppellius, Dapertutto, and Dr. Miracle was taken on alternate evenings by Morton Adkins and Louis Kreidler. Mr. Kreidler's splendid acting and unusually fine vocal attainments have already been mentioned in these columns, and these three roles, especially that of Dr. Miracle, afforded him a worthy opportunity for the display of his powers. He is an artist of unusual merit and has consequently won a genuine success with the public. The



other members of the cast were Bertram Peacock, Florence Coughlan and Alfred Kaufman. Special mention should be made of the work of Lena Mason as Olympia, who was a great favorite with her hearers. The singing and acting of Frank Phillips lent a comic side both to the first and third acts, wherein as Cochenille and Franz he was particularly good.

The orchestra was conducted by Carlo Nicosia, and when one remembers the work of this same orchestra at the beginning of the season it is astonishing to note what splendid improvement it has made, especially when this master holds the baton. Nicosia possesses dignity and command as well as an unusual musical instinct, and it is always a pleasure in anticipation to find his name on the program.

#### Century Opera House Sunday Night Concert.

Sunday night's popular concert at the Century Opera House was well attended by an enthusiastic and appreciative audience. The orchestral numbers were more than usually interesting, including the march from "Tann-

häuser" (Wagner), intermezzo from "Cavalleria Rusticana" (Mascagni), and barcarolle from "The Tales of Hoffman" (Offenbach), which latter was repeated in response to insistent applause; the Entrance of the Gods to Walhalla from "Rheingold" (Wagner), waltzes from "Rosenkavalier" (Richard Strauss), and the prelude to Act III. of "Natoma" (Herbert).

Instead of Liza Lehmann's "Endymion" as announced, Lois Ewell sang with charming pathos three old Southern songs. Walter Wheatley sang "Ridi Pagliacci" from "I Pagliacci" (Leoncavallo). Louis Kreidler's splendid baritone voice was heard to good advantage in the aria, "Eri Tu," from "The Masked Ball" (Verdi). Musetta's waltz song from "La Bohème" (Puccini) was sung by Irene Langford, a new addition to the forces of the Century Opera Company. Mary Carson in the famous "Bell Song" from "Lakme" was warmly received. "Si la Rigueur" from "La Juive" was rendered by Alfred Kaufman in his usual fine style.

The concert was up to the standard of excellence which was set early in the season and was greatly enjoyed.

the third act. A special mention must be made of Margaret Keyes, who sang Mercedes. Miss Keyes is certainly one of the most valuable singers in the company. She has appeared in many roles and always gives complete satisfaction. There is no member of the company who has improved as much in the last year as Miss Keyes, and she, no doubt, is a hard working student. The results obtained by Miss Keyes have been marked and her Mercedes is a fair example by which to judge the progress made since last season. Another valuable member of the company is Constantin Nicolai, who, though a deep basso, sings the role of Il Dancaïro as easily as a light tenor. Daddi was again the Remendado—a role he has made his own. Charlier conducted.

#### "Le Jongleur de Notre Dame," January 13.

"The Juggler of Notre Dame" was repeated on Tuesday evening with the same cast as that heard at previous performances. Campanini conducted.

#### "The Barber of Seville," January 14.

Florence MacBeth made her debut as Rosina in "The Barber of Seville" on Wednesday evening, and from the

## GRAND OPERA IN CHICAGO.

First "Parsifal" Performance by the Chicago Opera Company the Outstanding Feature of the Week—Metropolitan Opera Prima Donna Appears as Mimi in "Bohème."

### AUDITORIUM.

#### "Parsifal," January 11 (Matinee).

The first presentation of "Parsifal" by the Chicago Opera, under the direction of Cleofonte Campanini, attracted a capacity audience to the Auditorium on Sunday afternoon. The cast was as follows:

Amfortas .....	Clarence Whitehill
Titirel .....	Henri Scott
Gurnemanz .....	Allen Hinckley
Parsifal .....	Charles Dalmores
Klingsor .....	Hector Dufranne
Kundry .....	Minnie Saltzman-Stevens
A voice .....	Ruby Heyl
First Knight of the Grail .....	Desire Defrere
Second Knight of the Grail .....	Constantin Nicolai
First Esquire .....	Beatrice Wheeler
Second Esquire .....	Ruby Heyl
Third Esquire .....	Ralph Errolle
Fourth Esquire .....	Stanislaus Grundgand
Klingsor's Flower Maidens:	
Group I .....	Alice Zeppilli, Amy Evans, Helen Warrum
Group II .....	Rosa Raisa, Mabel Riegelman, Minnie Egner
Conductor .....	Cleofonte Campanini
Stage director .....	Fernand Almanz

The honors of the performance were won by Cleofonte Campanini, Allen Hinckley and Clarence Whitehill. Maestro Campanini, one of the real wizards of the baton,



Photo by Matzene, Chicago.  
CLARENCE WHITEHILL AS AMFORTAS IN "PARSIFAL."

must be highly congratulated for a splendid, sane and admirable reading of the score. His interpretation was reverential and yet full of pulsing life. He knows how to direct Wagnerian operas as well as, and much better than, some of the Teutonic conductors. Campanini covered himself with glory, and to hear his orchestra gave one unalloyed pleasure from the opening bars to the last chord. Campanini and his men were the big attractions around which revolved the actor singers, chorus and (literally speaking) sumptuous scenery.

Clarence Whitehill gave a remarkable portrayal of Amfortas and vocally, as well as histrionically, proved to be a real star. Whitehill has long been known as a Wagnerian singer par excellence, and he lived up to his reputation on this occasion.

Allen Hinckley, another famous Wagnerian singer, was unfortunately indisposed, and labored under the difficulties of a severe cold, which would have triumphed over many less well equipped singers, but which only marred a few passages in the case of Mr. Hinckley, who came in for a good part of the success of the night. "Parsifal" is to be given again next week, and it will be a real treat for opera goers to hear Hinckley as Gurnemanz, as he must be truly remarkable, since he gave us a splendid delineation of the part despite his handicap. What is to be expected then when he is at his best?

Charles Dalmores, dressed unconventionally, sang his part with vigor and earnestness. Mr. Dalmores' interpretation has a touch of originality, but does not conform to accepted traditions. His Parsifal was a mixture of Samson and Roman gladiator, and when he appeared clad in a weird costume, the effect was startling, to say the least. Dalmores is a very conscientious artist, however, and his daily ambition is to attain a higher goal of perfection, and probably he worked harder than any one to obtain good results. That he did not entirely gain his point is only a question of individual critical taste and personal opinion.

Henri Scott sang well the music allotted to Titirel. Hector Dufranne was a sonorous Klingsor. Nicolai, as one of the Knights of the Grail, proved highly satisfactory. Minnie Saltzman-Stevens gave a splendid account of herself, her Kundry being capital. The flower maidens were entrusted to some of the best singers in the company, and they rounded out an excellent ensemble.

The stage management deserves much praise for the splendid mise en scene, and Fernand Almanz, stage director, can well be proud of himself for the effects obtained in the moving panorama and for the smoothness with which his assistants built up the various pictures. It was meritorious and praiseworthy work.

The performance of "Parsifal" was a triumph for the Campanini regime and for his associates.

#### "Carmen," January 12.

A repetition of "Carmen" again brought Lucien Muratore as Don Jose and he again triumphed in the role. Not only by the beauty of his voice and the excellence of his method does this great French tenor win approval, but also by his artistic and finished delineation of the part. Muratore is, besides being a fine singer, also an excellent actor, and he shows the results of early training with such masters as Rouffe and Severin, known the world over as two of the greatest mimes. His Don Jose could hardly be improved upon and the Chicago public is happy to know at this early date that Mr. Muratore already has been re-engaged for next season and will, with Lina Cavalieri, appear in many of the roles he created in Europe.

Gustav Huberdeau wears with distinction the uniform of an officer and again disclosed his ability as Zuniga. Dufranne was the Escamillo and seemed somewhat tired. The public, however, insisted on a repetition of the "Toreador" song.

Julia Claussen is the best Carmen heard with the Chicago Grand Opera Company. This was her second appearance in the part and she deepened the favorable impression created at the first performance. Mme. Claussen sings the role with a voice of large volume, well placed and admirably guided, while her acting of the gypsy girl is highly meritorious. Her Carmen is coquettish, superstitious and frivolous, yet Mme. Claussen is never coarse or vulgar.

Alice Zeppilli was a pretty and sweet voiced Micaela, and, as ever, she won a deserved success after her aria in



Photo copyright by Moffett Studio, Chicago, Ill.  
JENNY DUPAU AS OLYMPIA, THE DOLL, IN  
"TALES OF HOFFMAN."

first captivated her hearers by her youthful appearance and by her beautiful singing and the fine quality of her voice. Miss MacBeth, born and raised in America, hails from Mankato, St. Paul and London. In the latter place she studied with Yeatman Griffith, the well known vocal teacher formerly of Pittsburgh and now of London, and it was he who was partly responsible for Miss MacBeth's debut at Covent Garden last year, where, from the first, she won an overwhelming success. The young debutant has everything in her favor to win the approval of opera-goers, and no doubt after one or two seasons she will be reckoned as one of the most popular singers of the Chicago Opera.

From the first she placed herself here in the front rank among the sopranos. Miss MacBeth was received with vociferous applause and sang the aria, "Ombra leggiera," from Meyerbeer's "Dinorah," and the waltz, "O Legere Hironelle," from Gounod's "Mireille," in the third act during the singing lesson, and demonstrated in both arias the result of splendid vocal training. Her voice is flexible, most agreeable to the ear, though somewhat weak in the middle register, yet Miss MacBeth is so young that in a few years her organ will have reached its full maturity and the lower and medium register will then probably be as rich and voluminous as her higher tones. Historically, she was all that could be desired and appeared to be perfectly at ease on the Auditorium stage.

Francesco Federici, who was heard here for the first time as Figaro, gave entire satisfaction and came in for a great part of the success of the evening. Henri Scott, a fine voiced Basilio, brought out all the drollery of the role, and Vittorio Trevisan made up as a capital Dr. Bartolo. Aristodemo Giorgini appeared as the Count—a role in which he has been heard previously—and repeated his former success.

Giuseppe Sturani gave a beautiful reading of the score and at all times had his forces well at hand.

#### "Bohème," January 15.

Frances Alda appeared as guest in one of her best roles, Mimi in "Bohème," which was repeated solely for her benefit. Mme. Alda is not a stranger in our midst, having appeared here on several occasions not only in recital and concert, but also in opera, and she is well remembered by

opera goes for her remarkable delineation of the part of Desdemona in "Otello." Therefore it was foreseen that a large audience would be on hand to greet her in "Bohème." Indeed one of the biggest gatherings of the season was present on this occasion, and Mme. Alda charmed her hearers by the beauty of her organ and her poise, style and refinement. Judging from her success the management will in all probability make some arrangement by which the Chicago public will again hear this splendid singer from the Metropolitan Opera in some of her other roles next season.

Bassi, at his best, sang gloriously and won an emphatic success as Rodolfo. His success was overwhelming, and his "Raconte" created a furore seldom witnessed at the Auditorium. Polese, Federici, Huberdeau and Riegelman were, as ever, excellent in their respective parts, and no better cast could have been made up by General Manager Campanini to surround the diva from the East.

Sturani gave a poetic and inspiring reading of the score. The stage management is to be congratulated on the improvement noticed since the last performance of the same opera, and the chorus behaved in a Bohemian fashion; therefore their conduct was disorderly and unbecoming, but they have accustomed us now to their loud talking and even to their criticism of some of the artists while the opera goes on, and hereafter their misconduct will pass unnoticed in these columns.

#### "Manon," January 16.

Massenet's "Manon" was given for the first time by the Chicago Grand Opera Company, outside of the subscription nights, on Friday, and a large and enthusiastic audience greeted the principals, and the occasion, for many reasons, proved to be one of the best performances given this season by the same organization. Lucien Muratore was the lion of the night. He is the Des Grieux par excellence. His portrayal of the hero of Abbe Prevost's novel is admirable through its true French conception. He looks every inch the part of the chevalier. His countenance is noble and he makes a most sympathetic lover; his diction gives unalloyed joy. He enunciates as but few singers do, and each word is so well pronounced that one would think that Muratore was conversing with his audience. Vocally, Mr. Muratore won a triumph. The dream

"En fermant les yeux" and "Ah fuyez douce image," the latter in the St. Sulpice act, were encored. Mr. Muratore is certainly the best French tenor ever brought for our hearing since the opening of the Chicago Grand Opera Company, and after only four performances he has completely won the Chicago public, who have made him the idol of the season. His success was overwhelming, and he was the bright star of the night.

Mary Garden was the Manon.

Huberdeau made a dignified Count, which he imbued with his beautiful sonorous voice. Mr. Dufranne was the Lescaut, and the other roles were well handled.

A special word of praise is deserved by Marcel Charlier, who read the score with good understanding, and the results obtained were in a great measure due to the efforts of the able French conductor.

The stage management was adequate, yet was ludicrous to notice in the second act mission furniture in the home of Manon and the Chevalier. Does not the stage manager recollect that mission furniture was not known during the time of Louis XV? Of course, a stage manager is not in the house furnishing business, but common sense is necessary to know the epoch of furniture, and it is to be hoped that at the next performance the mission table and chairs seen in the dining room of the Chevalier de Griex will be replaced by furniture belonging to the fifteenth century.

#### "Don Quichotte," January 17 (Matinee).

The last performance of "Don Quichotte" brought another large and enthusiastic audience to the Auditorium on Saturday afternoon. Vanni Marcoux again won the success of the afternoon, assisted by Campanini and his orchestra. The other roles were in capable hands, and "Don Quichotte" will remain in the repertoire next season.

#### "Madame Butterfly," January 17 (Evening).

Another presentation of "Madame Butterfly," given at popular prices in English, again won the full approval of the big crowd that weekly finds its way to the Auditorium Theatre. George Hamlin gave a splendid account of himself as Pinkerton, and Clarence Whitehill made a distinguished Sharpless. The balance of the cast was up to the standard of excellence expected on Saturday night.

## GRAND OPERA IN BOSTON.

**"Louise" Performed for First Time This Season—"Jewels of the Madonna" Heard by Members of Boston City Club—Tetrazzini Sings at Sunday Evening Operatic Concert.**

### BOSTON OPERA HOUSE.

#### "Tales of Hoffman," January 12.

To the perfection of Mme. Edvina's Antonia and the distinction of Mr. Lafitte's Hoffman was added another memorable impersonation at this performance, the Dr. Miracle of Mr. Marcoux. This strange, uncanny creature of Offenbach's tale has never been more effectively portrayed, Mr. Marcoux even surpassing his own notable achievement in the role last season. Nor was this admirable artist less worthy of praise in his other two impersonations, those of Coppélius and Dapertutto. In each one, as in all of his roles, Mr. Marcoux's extraordinary taste and comprehension of the art of make-up and costuming stood out as typical of an unusually thorough artist.

Evelyn Scotney as Olympia and Elizabeth Amsden as Giulietta, as well as the other members of the cast, were all familiar in their roles. Mr. Strony conducted and brought out the beauty and color of Offenbach's melodies in a marked degree.

#### "Louise," January 14.

A first performance this season of Charpentier's most human and tragic story of the young French working girl proved again the power of this opera to thrill and hold the interest of an audience, even though some disgruntled individuals complain of it as too long drawn out and detailed. But as life is made up of details and character is developed from the small things as well as the big, we can find no cause for complaint on this score, and personally would regret the cutting of one infinitesimal part of such a rare achievement as this opera of Charpentier's, which reflects with such absolute truth and understanding real life and its struggles.

It may be gathered from the above then that the opera was at this time presented in its entirety, without the omission of any scenes, and with the added distinction of perfect illusion in the singing artists taking part, as well as with rare beauty and comprehension of the orchestral score in the reading given by André Caplet.

To sum up briefly and concisely, this performance was one of highest excellence in prime essentials, in secondary details, in co-ordination and balance of artistic ensemble, and well deserved the enthusiastic approbation it aroused at the time, as well as the admiring comment it has since been exciting.

Of the four characters around whom the drama enfolds, Louise and the Father stand out as dominating figures. They were portrayed on this occasion, as they were also last season by Mme. Edvina and Mr. Marcoux. But the word "portrayed" is not used here in the general sense of this word as applied to the characterizations of operatic artists. Mme. Edvina does not impersonate Louise—she lives her—for the time being. In face, figure, tones, gesture, everything, she is the complete personification of Charpentier's and nature's creation. Of the means by which Mme. Edvina, the artist, accomplishes this, much could be said, but after all what matters the means or what the good of dissection analysis in the face of the simple statement of fact that in Mme. Edvina we have our ideal of Louise reproduced to the life. More than this we cannot say. Nor can we say less of Mr. Marcoux's Father, a masterpiece of realism which we also accept in the most natural manner as the complete embodiment of the man as we find him in Charpentier's story and in life. Again in the perfection of achievement Mr. Marcoux makes us lose sight of the means by which it is all accomplished. It all seems so absurdly simple and natural that we cannot analyze—we can merely feel and accept unquestioningly as we would the fundamental characteristics of a person in real life.

Julien, being perhaps a more characteristically French, and less universal type, Mr. Dalmores had a more difficult task in making the character life-like to us. But he succeeded admirably in conveying the youthful ardor and impetuosity of the young poet who lived each moment for itself without the least thought of future or hereafter. In his singing, particularly in the third act, Mr. Dalmores enhanced the illusion of his impersonation by the beauty of his tones and the sincerity of his action.

To Mme. Dalvarez, as the Mother, fell an unsympathetic and ungrateful role, which this great artist presented, however, with her characteristic intelligence and artistry. Fortunate in her power of infinite variety of facial expression, Mme. Dalvarez conveyed many details of the Mother's feelings and emotions by this means. Especially was this true in her hysteria of the last act, which was portrayed with convincing reality. Her realization of the impending flame of the Father's anger and its fatal consequences, when once aroused completely unnerved her, and prompted the natural feminine hysterics as a means of preventing these consequences. In this bit

of acting Mme. Dalvarez revealed herself a keen student of psychology as well as a great artist.

Distinguished in the fine work of the minor members of the cast was the Irma of Myrna Sharlow and the Apprentice of Ernestine Gauthier. Both of these young artists added much to the scene in the atelier, Miss Sharlow by her beautiful singing and Miss Gauthier by her clever and amusing acting.

#### "Jewels of the Madonna," January 15.

A special performance of this opera marked the annual Boston City Club Night, when the house was taken by members of the club and their friends. Elizabeth Amsden sang the part of Maliella for the first time here, and Ramon Blanchard was heard as Raffaele for the first time this season. Ferrari-Fontana and Mme. Dalvarez were familiar in the roles of Gennaro and Carmela.

#### "Bohème," January 16.

That there always will be a public for "Bohème," which was given its third performance of the season at the Opera House, and that the many beauties and haunting melodies of this delightfully inspired score will ever appeal and be enjoyed, was again evidenced by the size and enthusiasm of the audience which listened to the pathetic story of Henri Murger's little heroine, a story that has no countries, always old and ever new, a picture of everyday life, poetically yet poignantly drawn.

There have been better performances of the opera this season, in spite of the excellent work of Lucrezia Bori and Mr. Constantino, who took the parts of Mimi and Rodolfo, respectively, and that of Mr. Moranzoni, whose conducting was generally musicianly and duly restrained. But there was a suggestion of a lack of sympathy (or was it a lack of preparation?) among the principals, which is so fundamental in this work, so necessary to convey the true spirit of solidarity, between these idealists of the fast disappearing "Vie de Bohème," which resulted in some hesitancy and roughness in spots, although the performance as a whole was an enjoyable and interesting one.

Miss Bori, who was the Mimi for the first time this season, sang, acted and looked the part very well indeed, and achieved a great personal success. Mr. Constantino returned to the part of Rodolfo after an absence of several seasons, and there were many in the well filled auditorium who came prepared for an evening of keen enjoyment of his singing, and apparently got it. True, he was rather unsteady in the first act, his tones not seeming to respond to his command, and he was several times compelled to resort to the falsetto, but there is no denying that he is possessed of a beautiful organ and that he uses it for the most part skilfully. A bright spot in this performance was the Marcello of Mr. Danges. This thorough artist both by qualities of song and action imbued his role with a variety of interest and contributed much toward the evening's enjoyment. Mme. Beriza was again the Musetta; her voice is not one of great beauty, nor does she use it any too well, especially in the "Valse," which might have been given with more repose and charm, but histrionically she was all that could be desired.

By some slip of stage management the lights were not lowered sufficiently during the delightful "business" accompanying Rodolfo's search for the key in the first act, marling the effect, on which is based the entire opera.

#### "Samson and Dalilah," January 17 (Matinee).

Saint-Saëns' opera, performed for the fourth time this season, with Mme. Dalvarez and Ferrari-Fontana in the title roles, drew a crowded house and aroused much enthusiasm. The other principal parts were taken, as formerly, by Messrs. Danges, Mardones and Ludikar. Mr. Caplet conducted.

#### "Rigoletto," January 17 (Evening)

Owing to the sudden indisposition of Evelyn Scotney, the role of Gilda was assumed by Hazel Sanborn at this popular priced performance of "Rigoletto." Tanlangi was the Duke and Ramon Blanchard the Jester, a role in which he has been justly admired. Mr. Schiavoni conducted.

#### Sunday Concert, January 11.

A large audience was on hand to greet Tetrazzini at her final appearance of the season at the Boston Opera House. Though physically indisposed, little trace of this was shown in the great diva's singing of the various arias and many encores she gave on this occasion. A new treat to Boston audiences was Mme. Tetrazzini's singing of Mozart, the "Voi che Sapete" being given with exquisite vocal beauty and true Mozartian simplicity and elegance.

Edna Gunnar Peterson, a young Chicago pianist, was the first instrumental soloist to be heard at these concerts. Miss Peterson played Mendelssohn's "Caprice Brillante" with orchestral accompaniment, and impressed most favorably by the brilliance of her technic as well as the musical qualities of her playing. Miss Peterson was also heard in the Rachmaninoff G minor prelude and the E major etude of Paganini-Liszt. Alban Grand, baritone, and Taddeo Wronski, bass, of the Boston Opera Company, also contributed numbers to this program.

BLANCHE FREEDMAN.



## GRAND OPERA IN MONTREAL.

Noteworthy Performances the Rule—Harold Bauer Soloist at Matinee Symphony Concert.

### HIS MAJESTY'S THEATRE.

"Otello," January 9.

Every seat in His Majesty's Theatre was occupied and many people stood at the back to hear the last performance of Verdi's "Otello," and to see Slezak for the last time this season. That the gigantic tenor has quite captured the hearts of operagoers in this city was shown by the ovation accorded him at the end of the second act. It was one of the greatest ever heard at this theatre. The vocal side is not alone the chief feature of Slezak's art, but he acts with the most consummate skill each character that he assumes. The all-consuming jealousy of the Moor held the audience spellbound until the end of each act when they broke into terrific applause. The work of Segura-Tallieu as Iago calls for the highest praise. Villani as Desdemona sang beautifully. The rich, pure quality of her voice and her charming impersonation of the character made her Desdemona one of the most successful things she has shown us. Her singing in the last act was especially beautiful.

All the minor roles were capably handled by Biasi as Lodovico, Graziani as Cassio, Stella de Mette as Emilia, and Cervi as Montano. The chorus sang well, and the orchestra acquitted itself well.

### Symphony Concert, January 10.

Harold Bauer was the soloist at the last Saturday afternoon concert of the season, which have been notable on account of the splendid instrumentalists we have heard each week. Mr. Bauer's program was as follows: Carnaval, Schumann; impromptu, Schubert, and valse in the form of an etude of Saint-Saëns. The Carnaval was wonderful, not alone on account of its digital demands, but for the exquisite tone that Bauer produced. In the Saint-Saëns valse he was given an opportunity to display his prodigious technic, and so great was this number's popularity that he had to respond with an encore, Chopin's valse in A flat. The only regret was that he could not be heard in something greater than what he played, for he is a rare artist.

### WILLIAM J. BRYAN ENJOYS MUSICAL PROGRAM IN HOME CITY.

Secretary of State Visits Lincoln—Numerous Recitals and Concerts Draw Large Audiences.

1614 O Street,  
Lincoln, Neb., January 13, 1914.

The aftermath following the Christmas festivities has been relieved by the visit to his home, of Lincoln's distinguished townsman, William Jennings Bryan, and he has had the center of the stage for the last week. Secretary Bryan spoke before the Y. M. C. A. in the Oliver Theatre on Sunday afternoon, he being one of the pillars of the local Y. M. C. A., and the boys' best friend. At the Commercial Club, the following Tuesday, a banquet was held in his honor and his famous address, "The New Era," was given to his enthusiastic townsmen and neighbors. The orchestra played a fine program throughout the evening.

Among the many pleasant New Year's greetings that I desire to acknowledge in this column is one from the great and only Charles W. Clark. It has been years since we were playmates in Ohio, when he lived "acrost the lane from grandmother's." Here's to the continued success of America's great baritone, Charles W. Clark!

In looking back over the year we find Lincoln has been honored with concerts by the following violinists: Kocian, Arthur Hartmann and Ysaye; also by the cellist Elsa Ruegger, and the Minneapolis Symphony Orchestra. Of singers we have had Calve, Schumann-Heink, Bonci, Bispham, Albert Linquest, Cecil Fanning and Gustav Holmquist.

The Lincoln debut of Hortense Gundersheimer-Singer, pianist, was made at the Temple Theatre, Tuesday evening, January 6, when the following well balanced program was presented: Bach—Toccata and fugue in D minor (transcribed for piano by Tausig). Beethoven—Sonata in E minor, op. 90. Chopin—Valse in E flat, op. 18; 2 preludes, No. 20, C minor; No. 3, G major; scherzo in B flat minor. Mendelssohn—Concerto in G minor. (With accompaniment of a second piano.) From Bach to Mendelssohn, the large audience found her a constant source of pleasure. She was refreshingly original, showing a clear, pearly touch of remarkable strength, a good mind, a faithfulness to detail, and a loyalty always to the com-

The orchestral pieces were overture to "Phedre," Massenet; "Les Saisons," Glazounow, repeated by special request, and two Hungarian dances. In all of these numbers the orchestra did splendid work, and Signor Spireacu is to be congratulated on his excellent reading of these works.

### Triple Bill, January 10.

In order to give the public an opportunity of seeing as many of their favorites as possible on the closing night, the management arranged a program consisting of the Oasis Scene from "Thais," the House of Gold scene from "Gioconda" and "Pagliacci."

Miss Stanley and M. Roselli appeared in the "Thais" act, and both sang splendidly; they were given much applause after the curtain went down.

The first part of the House of Gold scene was well sung and acted by Martino as Alvisse the Duke, and Mme. Claessens as Laura. In the second part the famous "Dance of the Hours" featured Miss Gilmore, the premiere danseuse, who was well received at its conclusion. Signor Farno as Enzo sang splendidly, and Elaine de Sellem, who replaced Mme. Olitzka as La Cieca, was absolutely satisfactory.

The two outstanding features of "Pagliacci" were Segura-Tallieu's singing of the prologue and Dora de Philippe's Nedda. Segura-Tallieu sang the prologue as we have never heard it sung before in Montreal.

Miss de Philippe replaced Miss Stanley as Nedda, and the thought which struck one was why this artist could not have been heard before in this role. She gave a thoroughly convincing portrayal of the part, and sang excellently. The second act, with its comic opening and tragic ending, was splendidly done, and she looked charming as usual.

Guadenzi was Canio, and did not sing as well as on other occasions, although his acting of the role was extremely effective. Multedo as Silvio and Graziani as Beppo were both good. The chorus sang well. The enthusiasm was plentiful.

poser. An unusual combination was that of her husband, Rabbi Singer, who played the orchestral parts on a second piano, in the Mendelssohn concerto; the ensemble was perfect.

At the Woman's Club, January 5, a song recital was given by Edith L. Robbins, assisted by Hazel Kinsella, pianist. A reception followed in Faculty Hall, which was a very pleasant affair. The program follows: "Bid Me Discourse" (text from Shakespeare), Bishop; "Variations" (Italian text), Rode; "Summer," Chaminade; Miss Robbins. Songs for children—"My Shadow," Hadley; "Where Dreams Come From," Johnston; "The Leaves and the Wind," Leoni; "Fairy Pipers," Brewer; "Daddy's Sweetheart," Lehmann; Miss Robbins. Piano solos—Gondoliera (from "Scenes from Venice and Naples"), Liszt; Cradle Song, Joseffy; Valse de Concert, Wieniawski; Miss Kinsella. Norwegian songs—"The Chalet Girls' Sunday," Ole Bull; "Solveig's Song," Grieg; "Norwegian Echo Song," Thrane; Miss Robbins.

Fannie Lorena Misner, a student of Mrs. Delano's, of the Lincoln Musical College, gave a delightful song recital in Temple Theatre, January 9, before a crowded house. Beautiful souvenir programs were issued, the stage settings were quaint and dainty in the soft candle light. This young student may well be proud of her attainments. Mrs. Delano's accompaniments were all played from memory.

The Schumann Quintet gave a concert, on the Y. M. C. A. lecture course, at the Oliver, January 8, to a full house. It was well received, which goes to prove that a big mixed audience likes the best in music.

A delightful musicale was given by Clara N. Mills before the Wesleyan Faculty Club, at the home of Dr. and Mrs. Gettys, University Place, Saturday, January 10. Miss Mills studied with Harold Bauer in Paris, and is now instructor in piano and at the head of the theoretical department of Wesleyan Conservatory of Music. She prefaced her MacDowell program with some terse remarks pertaining to his life and his works. She selected for her numbers, "Improvisation," "Novelette," Polonaise in E minor, "To a Wild Rose," "The Water Lily," and Concert Etude, op. 36. Her playing was a delight and she easily adapted herself to the various moods and styles of this great American composer. At the close, a dainty two

course luncheon was served by the daughters of the hostess.

Much admiration has been shown for the handsome half-tone portrait of Mrs. Frank King Clark (who before her marriage was Miss Oakley, of this city), which adorned a recent issue of the MUSICAL COURIER. Lincoln residents will watch her career with interest.

The Symphony Orchestra, Carl Steckelberg, director, is planning a concert for the last of the month. The University School of Music is very proud of this fine organization.

ELIZABETH EASTWOOD LUCE.

### MUSICAL ACTIVITY IN CHARLESTON.

Charleston, S. C., December 31, 1913.

Opportunities for hearing opera in Charleston are rare indeed, and except for an occasional visit from the Savage or Aborn companies, or some musical comedy organization, there is almost nothing in the line of operatic productions. For this reason the two performances of Massenet's "Herodiade" (advertised as "Salome"), by the Sheehan Opera Company, brought out all the music lovers of the town.

A progressive musician is Annie Riley, organist at the Holy Rosary Church. The music Miss Riley arranged for the early service on Christmas Day attracted an immense concourse of people to the church, notwithstanding one of the worst rainstorms of the season. Helen Devereaux and Paul S. Roper sang the solo parts in the mass and the music was in every way most creditable. Miss Riley is ambitious and with continued study and experience seems sure of making her mark as a musician.

The Musical Art Club is steadily increasing its hold on the community. Stimulated by the success of last season a campaign has been started to increase the associate membership to a large number. The club rooms, centrally located and attractively furnished, are proving to be a popular resort for the members for reading and practice, and are used for the weekly chorus rehearsals. The cantata, "St. John's Eve," by Frederic Cowen, will open the season of this club some time in January. Ella I. Hyams is director of the club and the officers include the Misses Tupper, Cappelman, Dotterer, Pecksen, Kroeg, Hayne and McGrath.

The Artillery Band, stationed for many years on Sullivan's Island and whose history is so closely associated with some of the most interesting and stirring events in the history of Charleston, is a good illustration of the U. S. Army band. Compared with the average European army band, it is much smaller, numbering only twenty-eight men, but what is lacking in numbers is made up in experience, as, contrary to the usage across the water, none but experienced men are taken. All of the instruments, both wood and brass, that go for the makeup of a military band are found in the band of the U. S. Army. Concerts are given twice a week during the long summer, and large crowds flock to hear them. One evening is devoted to light opera, popular airs, etc., and the other to music of a more serious character. The leader, Mr. Ensey, has much natural ability, is a judicious maker of programs, a distinguished cornetist, and is greatly beloved by all who know him.

The choir at the Citadel Square Church gave Mendelssohn's "St. Paul" for the November musical service, excerpts from "The Messiah" at Christmas, and for the December service, with an augmented chorus, Rossini's "Stabat Mater." The solo quartet at this church is considered second to none in the South, and includes Mrs. Walter Wilbur, Mrs. C. B. Huiet, D. J. Voigt and Paul S. Roper.

Two ladies of the faculty of Coker College are spending the holidays in Charleston. They are Mary B. Wilson, teacher of piano and organ, and Faye Griffith, teacher of art. Miss Wilson is a pupil of Isadore Phillip in Paris, and she speaks most enthusiastically of his teaching, but before going abroad she had had lessons with such well known instructors as Kate Chittenden, Henry Holden Huss, Shelley, Parsons, etc., and so was well prepared for her work with the well known technician, Phillip. Miss Wilson is well informed with regard to the progress of music, and the interview she gave the MUSICAL COURIER correspondent was delightful.

M. Z.

### For Once.

She—I see that our next door neighbors have bought an upright piano.

He—Well, it's the only upright thing I ever knew them to be connected with.—Birmingham (Ala.) Age-Herald.

## TETRAZZINI OPENS CONCERT TOUR AT NEW YORK HIPPODROME.

**Diva Gives Wonderful Exhibition of Coloratura Art—Able  
Assisted by Nahan Franko and His Orchestra.**

Luisa Tetrazzini was heard by a very large audience at the New York Hippodrome on Sunday evening, January 18, assisted by Nahan Franko and his orchestra. The great soprano was in splendid voice, and the exquisite beauty of her tones was never more strongly felt than on this occasion. It is perfectly safe to say that Mme. Tetrazzini possesses some notes of beauty of tone which have scarcely ever been equaled and certainly never excelled by any singer in this or earlier generations. Add to this fact that this wonderful artist possesses a vocal technic so great and so perfect that very few vocalists could possibly equal it no matter how long or how patiently they might strive. This remarkable technic is as much inborn as is the quality of the voice itself, and it is only given to a very limited number of singers ever to reach the vocal perfection which Mme. Tetrazzini displays. It is literally true that she can do anything with her voice, and it must also be added that the beauty of her tone never for a moment suffers from these extraordinary feats of vocal skill. This, too, is a rare thing, for many singers who acquire great skill seem to lose all sense of vocal beauty.

It is, of course, impossible in print to describe just what Mme. Tetrazzini does. She sings the most florid coloratura passages with the same exquisite clarity and precision that one expects of a flute or some other such instrument. She has absolute control of dynamics, shading from fortissimo to pianissimo either instantly or gradually on any vocal register, from the lowest note in her voice to the highest. She sings the legato and staccato coloratura passages with exquisite ease and mastery, and she does it all without any apparent effort whatever.

The program in full is given below, and in addition to these numbers Mme. Tetrazzini was forced to sing a number of encores. The audience was tremendously enthusiastic, and would not let the great diva leave the stage until it was perfectly evident that her patience was ex-

hausted and that her great generosity in the matter of encores had been drawn upon to the fullest extent. Although it is not musical criticism, it may be added that Mme. Tetrazzini possesses a delightful simplicity of manner, which certainly charms her hearers.

Mr. Franko gave a program of interesting orchestral numbers, and was warmly applauded. His popularity is well known here, and his rare musicianship, attractive personality and magnetism always draw large audiences to these concerts at the Hippodrome.

This was the printed program:

Overture, Si j'étais Roi.....	Adam
Caro Nome, Rigoletto.....	Verdi
Mme. Tetrazzini.	
Love Scene (from Suite for Strings).....	Herbert
Swedish Rhapsody (Midsommarvaka).....	Alfoen
Orchestra.	
Grand Valse.....	Venzano
Mme. Tetrazzini.	
Suite l'Arlesienne II.....	Bizet
Pastorale.	
Intermezzo.	
Menuet.	
Farandole.	
Orchestra.	
Ave Maria.....	Gounod
(Violin obligato, Nahan Franko.)	
Mme. Tetrazzini.	
Kaiser Waltz.....	Strauss
Orchestra.	
Couplet Myzoli with flute Perle du Bresil.....	David
Mme. Tetrazzini.	

### Culp and Bos in Wheeling.

Wheeling, W. Va., January 16, 1914.

Julia Culp appeared in Wheeling last evening with Coenraad V. Bos. Mme. Culp's program consisted of the Schubert and Brahms groups, which she used last season (the only change being the addition of "Sonntag" to the Brahms) and one group of French and English songs. The audience was the most enthusiastic ever assembled in a concert hall in this city.

A noteworthy feature of the evening was the first appearance of Mr. Bos as piano soloist. His selection was Mozart's sonata 16 in C major. It was played in a style worthy of this artist, and that is praise enough.

### "Messiah" with 1,000 Singers Sunday Night.

Tali Esen Morgan will give "The Messiah" next Sunday evening, January 25, at the New York Hippodrome, with a chorus numbering over a thousand singers, and the following brilliant soloists: Jeanne Jomelli, Mildred Potter, Dan Beddoe, Frederic Martin. The New York Symphony Orchestra and Clarence Reynolds, organist, complete the musical forces. The singers will occupy the entire vast stage, the platform entirely covering it. Report says this stage alone cost a thousand dollars. It will be seen that Mr. Morgan thinks in large numbers, and his handling of similar bodies at the Ocean Grove, N. J., Auditorium assures a successful performance.

Mme. Jomelli's recent singing in "The Messiah" at Carnegie Hall, New York, was a noteworthy performance, still talked of in the musical world, and Frederic Martin's powerful bass voice has made of him the ideal artist for this oratorio; he has sung it over two hundred times.

As to the chorus, a thousand voices will sound thrilling; the singers come from Newark, the Bronx, Brooklyn, Jersey City and other suburbs, and have been in training for three months past.

### Mrs. Irvine's "Musical Tea."

Allan MacWhirter, the baritone, in Scotch and Irish ballads; Jacques Kasner, in violin solos, with accompaniments by Cy Diava Kasner; Helen Clark Legg, in Oriental songs and costumes; Charles Mooney, in operatic arias, and May Lang, with piano solos, were the artists who appeared at Jessamine Harrison Irvine's "musical tea" given in her Carnegie Hall studio, New York, January 4.

Mrs. Irvine also acted in the capacity of accompanist. Among recent successful appearances for this New York pianist, were at a musicale given January 10, by the Misses Brower and Firgan; January 6, at a MacDowell concert; December 31, at a concert at Greenport, L. I., aside from private entertainments.

Hewitt—He always sings at his work. Jewett—What is his business? Hewitt—He is in a grand opera company. New York Times.

# HIPPODROME

**SUNDAY NIGHT JAN. 18**  
AT 8.30

# TETRAZZINI

ASSISTED BY  
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AND HIS  
**ORCHESTRA OF 75 ARTISTS**  
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**PROGRAM OF POPULAR MUSIC**

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## WASHINGTON BREVITIES.

## Newsy Paragraphs from the Capital.

'Phone, Col. 3098,  
1823 Lamont Street, N. W.,  
Washington, D. C., January 16, 1914.

Last year at this season we were having two or three musical events a week; this year it is one event and, when it is a master artist like Fritz Kreisler, the keen pleasure experienced is sufficient to last us for many weeks to come. Monday, January 12, Mr. Kreisler was heard in recital at the Columbia Theatre. As an encore Mr. Kreisler gave a berceuse, by Mrs. Lawrence Townsend, of Washington. This is not the first time compositions by Mrs. Townsend have received the commendation of eminent artists and orchestras. The printed program was as follows: Suite in E major, J. S. Bach; "Grave," Friedemann Bach; "Chanson Louis XIII et Pavane," Couperin; prelude and allegro, Pugnani; sarabande et allegretto, Corelli; "La Chasse," Cartier; variations, Tartini; melody in D minor, Gluck; romance in A minor, Schumann; rondo in G major, Mozart; "Caprice Viennois," Kreisler; three caprices (B flat major, B minor, A minor), Paganini.

The next weekly event will be the joint concert at the National Theatre, January 23, of Ysaye, Godowsky and Gerardy. Kate Wilson Greene, local manager of artists, has her star (or stars) in the ascendant this year, as the names on her books for the season represent the best. Mrs. Greene will bring Carreno on March 13, and John McCormack on March 20.

The second ensemble concert will be given at the Washington Club, Friday evening, by Ethel Garrett Johnston and Herman C. Rakemann, assisted by Gretchen Hood, soprano. The first concert proved a success and it is hoped that Mr. Rakemann will continue the course next year. Miss Hood has not been able to sing in public since her return from abroad on account of a bad cold, which we earnestly hope will not prevent her appearance on next Friday evening, as both she and her father have a host of friends in Washington who are anxious to note Miss Hood's advancement.

One of the most interesting families is that of the house of Kaspar. There is its head, Josef Kaspar, and then his two brothers, Anton and Carl, and last of the male line, Henry son of Josef, a pianist and teacher of excellence, and now holding the position of head of the piano department at Forrest Glen Seminary. The brothers and son Kaspar are busy each Sunday evening rehearsing a piano quintet for early performance, and have as cellist, Ethel Lee, a pupil of Josef Kaspar. As for the other musical members of the family, much has been said in these columns concerning Franceska Kaspar Lawson, daughter of the house, who is filling many concert engagements this winter. To complete the circle, Mrs. Josef Kaspar is the well known teacher of singing at the Forrest Glen Seminary.

J. Willis Conant gave an organ recital at the Church of the Epiphany, on Wednesday evening, January 14. This was the sixteenth of the series given by the American Guild of Organists. It was most enjoyable.

Edward Chamberlain, tenor, pupil of Heinrich Hammer, was soloist before the Friday Morning Music Club and made a very fine impression. While Mr. Hammer is essentially director of orchestra, it is noteworthy the results he gets in coaching voices.

Mrs. B. F. Gilmore, of New York, has been the guest of her old friend, Helen Donohue De Yo, for some time. Several musical affairs were given in her honor. Mrs. Gilmore is well remembered in Washington for her work as soloist in the Church of the Epiphany and St. Patrick's Church. At present, Mrs. Gilmore is contralto soloist in the Bloomingdale Dutch Reformed Church, New York.

Nellie Shirr-Cliff, soprano soloist at the New York Avenue Presbyterian Church for several years, is showing efficiency in acting as director of music in the choir. Mrs. Shirr-Cliff confines herself so closely to her work in two churches that not often does Washington have the pleasure of hearing her in concert.

On Saturday evening, January 10, the MacReynolds-Kochler School of Music presented Mrs. Jesse Weems Rawlings in piano recital. Mrs. Rawlings is a pupil of the school, and deserves recognition for her advanced work. Elizabeth Wilbur, the semi-professional violinist pupil of Josef Kaspar, assisted Mrs. Rawlings by playing "At the Brook," by Boisdoffer.

Ethel Holtzclaw Gawler and her teacher, Sydney Lloyd Wrightson, will give a recital this evening in Brooklyn, N. Y., at the Ocean Avenue Congregational Church. We are advised that Mrs. Gawler has booked seven or eight

engagements through the efforts of Mr. Wrightson, making a good showing for a beginner in the concert field.

Helen Donohue De Yo, soprano, and Mrs. van Byers, pianist, will be the soloists before the Thursday Music Club of Clarendon, Va., at its next formal meeting. Mrs. W. W. Burdette will act as accompanist.

Clara Ascherfeld, pianist, and teacher of Baltimore and Washington, is giving her many friends great concern on account of her prolonged and serious illness. It is earnestly hoped that Miss Ascherfeld will soon recover her health.

Franceska Kaspar Lawson has again left the city on a short tour, returning next Sunday.

Clarice McCarty, teacher and pianist, relaxed from the strain of concert work and teaching and entertained Monday evening in compliment to the Misses Young. Elizabeth Young is home from Wellesley on a short visit. Assisting Miss McCarty were Julia Higgins, one of Washington's efficient accompanists, and Faye Bumphrey, contralto soloist at St. Margaret's Episcopal Church.

DICK ROOT.

## "JUDAS MACCABAEUS" SUNG WELL AT BALTIMORE.

Choir and Soloists Give a Good Account of Themselves—  
"Evening of American Songs."

'Phone, Tuxedo 793 F,  
Roland Park,  
Baltimore, Md., January 16, 1914.

An excellent presentation of "Judas Maccabaeus" was given Monday night by the choir of the Eutaw Place Temple, under the baton of Hobart Smock. Some cuts were made, chiefly in the last part, in order to present the work within a reasonable time. The chorus work was marked by great beauty of tone and artistic shading. "O Father Whose Almighty Power" and its companion chorus, "And Grant a Leader," were remarkable examples of fine ensemble singing, as was also "See the Conquering Hero Comes," in which the spirit of the triumphal dance was wonderfully caught. The solo work was of such uniform excellence that it is difficult to select special numbers. Mrs. Clifton Andrews sang with her usual authority in the difficult aria, "From Mighty Kings," which is well suited to her fine dramatic soprano voice. Mrs. Frank Addison sang well "Ah! Wretched Israel." Hobart Smock sang several excellent recitatives and gave a stirring and warlike rendition of "Sound an Alarm." Dr. Merrill Hopkinson sang "The Lord Worketh Wonders" with great flexibility and brilliance. Corinne Sanders Gartside was thoroughly enjoyable in the aria, "Wise Men, Flattering, May Deceive You." She has a clear, resonant voice that is pleasant to listen to. A duet, "Hail, Judea," by Mrs. Gartside and Mrs. Hobart Smock, contralto, was one of the best numbers of the evening. The duet, "Zion Now Her Head Shall Raise," was sung by Hannah Greenwood, soprano, and Edgar T. Paul, tenor. "Pious Orgies" was very well done by Ida Shaw. Rev. Jacob Schumann, the cantor, sang "Arm, Arm, Ye Brave." August Hoen's sonorous voice was heard to advantage in "Rejoice, O Judah," and Hannah Greenwood sang "O Liberty, Thou Choicest Treasure." Howard Thatcher gave valuable assistance at the organ.

The Sunday afternoon organ recital at the Peabody was given by Rhoda Berryman to a packed house. Miss Berryman evinced excellent technic, and very good ideas as to registration. The program was modern in tone, the most ambitious number being a sonata by Borowski.

On Tuesday evening, S. Taylor Scott, baritone, presented an "Evening of American Songs" at the Florestan Club. This being the fiftieth anniversary of the death of Stephen Foster, Mr. Scott sang a group of his plantation songs, including "Swanee River," "De Campdown Races," "My Old Kentucky Home," and "Oh, Susanna." The rest of the program consisted of songs by MacDowell, MacFadden, Charles Gilbert Spross, Sidney Homer, and Arthur Foote.

George F. Boyle, pianist, gave the Peabody recital last Friday. Mr. Boyle is possessed of a fine technic that is evidently capable of overcoming any obstacle, as he played the most difficult passages with ease and surety. His crescendo and decrescendo passages are played with the utmost nicety of graduation, and his performance as a whole gives the effect of study and polish. His own compositions show the influence of the modern French school, and it was in music of this style that he gained his best effects. The program consisted of:

Prelude, aria and finale.....Franch  
Nocturne, D flat, op. 47, No. 3.....Chopin  
Ballade, No. 4, F minor, op. 52.....Chopin  
The Little Shepherd.....Debussy

Serenade for the Doll.....Debussy  
Minstrels.....Debussy  
Jardins Sous la Pluie.....Debussy  
Summer.....George F. Boyle  
A Spring Breeze.....George F. Boyle  
The Lake.....George F. Boyle  
Songs of the Cascade.....George F. Boyle  
Ballade, B minor.....Liszt  
Sonnet, E major.....Liszt  
Mephisto Waltz (Transcribed by F. Busoni).....Liszt

Emmanuel Wad gave a recital in Williamsport, Pa., on Monday, January 12. On Saturday, January 17, he is to give a recital in Winston-Salem, N. C.

Dr. and Mrs. Henry Barton Jacobs gave an informal musicale at which William G. Horn, baritone, and Howard R. Thatcher, organist, were the soloists.

The Peabody Concert Bureau announces several engagements for the current week. S. Taylor Scott, baritone, holder of a Peabody scholarship, will sing for the State Teachers' Association at the Eastern High School today, Friday, January 16. Eli Kahn, violinist, will play at a concert at the Maryland Avenue Presbyterian Church this evening. Max Rosenstein, violinist, played at Port Deposit on January 11.

Edward Mumma Morris, pianist, was the soloist at the Philadelphia concert of the Philadelphia Orchestra on Wednesday night. He played the G minor concerto of Saint-Saëns.

Charles Cawthorne Carter, organist and director of St. David's choir, Roland Park, is to remain in charge of St. Luke's choir, and to play at the night service. Clarence Bowerman, for many years at St. John's, Waverley, has been appointed assistant to Mr. Carter. A choir in the hands of two such excellent organists may be counted on to do good work.

D. L. F.

## New York Girl to Make Debut in "La Boheme."

Irene Langford, the new American soprano engaged for the Century Opera Company, will make her debut on Tuesday evening, January 20, in "La Boheme." Miss Langford, whose home is in New York City, first studied with Lewis Croxton, the New York vocal teacher. She has just returned from Paris, where for two years she has been studying with Wilhelm Vilonat. Previous to her going abroad she sang considerably with the Aborn Opera Company.

Miss Langford possesses a voice of rare vitality and a remarkable range, singing the B flat above high C with remarkable ease. Miss Langford expresses great delight to be in America again, although the young soprano has a great fondness for the French capital. She also feels that the Aborn brothers are doing a wonderful work for the advancement of opera in English, also for the musical education of those who are unable to pay the usual grand opera prices elsewhere.

## "Messiah" Given at Keene, N. H.

Under the direction of Nelson P. Coffin, conductor, of Keene, N. H., a highly successful performance of "The Messiah" was given in that town on the evening of January 15.

Of the sterling quartet participating, Marie Sundelius, the rising young soprano; Marguerite Dunlap, a young contralto who is fast making a reputation for herself, and Arthur Hackett, the young tenor, equally well known, all aided materially toward the unusual success of this performance.

The three artists under the management of Gertrude F. Cowen, have been in great demand this season throughout New England for oratorio and concert performances.

## Grimson at White House.

A successful appearance at the White House musicale, given on the evening of January 16 added renewed laurels to the already widely known accomplishments of Bonarios Grimson, the gifted young English violinist. So great was the personal as also the artistic success of Mr. Grimson, that Mrs. Wilson complimented him highly on his beautifully even tone and artistic interpretation.

As a result of this successful appearance, Mr. Grimson has been secured by a number of prominent Washington and New York hostesses for a series of private recitals in their homes.

## Laura Maverick at Musicians' Club.

Laura Maverick, mezzo-contralto, will be the soloist at the Musicians Club, New York, on Tuesday evening, January 27. This is "Composers' Night," and Mme. Maverick's program will consist entirely of Fay Foster compositions.

## GODOWSKY SOLOIST WITH CHICAGO ORCHESTRA.

**Pianist Wisely Refrains from Granting a Much Demanded Encore—Julia Culp Arouses Enthusiasm at Recital—Apollo Club Preparing New Works for February Concert—Minneapolis Symphony Orchestra Coming—American Conservatory Issues Bulletin.**

Chicago, Ill., January 17, 1914.

The Chicago Symphony Orchestra presented at its pair of concerts, on Friday afternoon and Saturday evening, January 16 and 17, the overture "Le Jeune Henry," by Mehul; the Mozart E flat major symphony and the G major concerto, by Beethoven, superbly played by Leopold Godowsky, the distinguished pianist. The other number was the Strauss tone poem, "Thus Spake Zarathustra." Mr. Godowsky, the soloist of the day, gave as remarkable a demonstration of piano playing as ever has been offered the patrons of Orchestra Hall. His reading of the G major concerto was masterly in every respect, and the soloist showed not only by his wonderful playing and astounding technique that he is one of the very few real classical players of the day, but also showed his artistry by refusing to grant an encore, though coaxed by the audience for one more number. But Mr. Godowsky knew very well that any selection coming after the Beethoven fourth concerto would mean an anticlimax. We thank Mr. Godowsky for having left us under the spell of his playing of the concerto, and hope that other soloists who

follow also will desist from adding encores, which often detract from the pleasure of the inscribed number. Frederick Stock conducted splendidly, and the orchestra gave of its very best.

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Last Sunday afternoon, January 11, at Orchestra Hall, Julia Culp gave her first recital of the season before a most enthusiastic audience. Her first group, made up of compositions by Franz Schubert, was received with vociferous applause, and the recitalist was recalled nine times. The overture and group beautifully rendered won for Mme. Culp another ovation and after the group of old English songs, the audience fairly broke loose and the recalls were innumerable. Mme. Culp has a warm place in the hearts of the American audiences and Messrs. Wessells & Voegeli showed great wisdom in reengaging the artist to appear here again on March 29. Needless to add that the great Lieder singer was in glorious voice and her readings were as ever a source of great satisfaction and pleasure. She was accompanied at the piano by Coenraad V. Bos.

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On the same afternoon, at the Studebaker Theatre, under the direction of F. Wight Neumann, Josef Hofmann played a Chopin program. This reviewer, due to other duties, heard only the first group, but it was sufficient to note that Mr. Hofmann pounded his instrument and took many liberties with the text, beside producing a tone which left much to be desired as to quality. The audience was large and applauded the pianist, and he added an encore after the first group.

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Again, on the same afternoon, beside the above two recitals and the presentation of "Parsifal" by the Chicago Grand Opera Company, there occurred one of the most interesting recitals given under the auspices of the Metropolitan Artists Course, which is directed by Ernest L. Briggs. Ethelynde Smith, soprano; Rosalie Thornton, pianist, and Mrs. Theodore S. Bergey, accompanist, charmed a large gathering at the Fine Arts Theatre. Miss Smith has a pleasing voice, which was heard to good advantage in a group by Salter. Miss Thornton was heard in Mazurka No. 2, by Borowski, and "Albumbblatt," by Liebling, two very good compositions from the piano literature, which were agreeably played by the performer. Mrs. Bergey, who supplied the accompaniments for the soprano, is an expert accompanist and gave good support to Miss Smith.

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Alice Corey, who appeared at one of the series of musicales given by Rachel Busy-Kinsolving at Evanston, made her public debut on that occasion in the beautiful suburb of Chicago. Miss Corey, unfortunately, did not meet with the approval of the audience and the critic on the Evanston Index said: "Miss Corey, perhaps less fortunately endowed, and suffering more in comparison, possesses a voice of beauty and fine range, though has yet no skill in the use of it. This, however, seemed more due to nervousness and lack of experience and finish. The old say-

ing might be applied to Miss Corey, 'She will sing when she has had a sorrow.' . . . There is, however, a future for this singer, when she finds herself and it is to be hoped her many friends may hear her to better advantage on another occasion." Miss Corey indeed has many friends, not only in Evanston and Chicago, but abroad as well, who certainly will hope that the verdict of the critic of the Index will soon be proved erroneous and that at her next appearance she will sing better than at her debut. The failure of Miss Corey to deliver her message was probably due to nervousness. As it was, we have been informed that her shortcomings were numerous and that Miss Kinsolving was at fault in allowing such an inexperienced singer to appear on the program given by three excellent soloists, but Miss Kinsolving must have heard the soprano at a private hearing, where probably she sang well enough to secure the engagement. Miss Corey ought to give a Chicago recital to please her many friends and to contradict the report sent from the little village of Evanston that she was not as yet ready to appear publicly.

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The Orient Chemical Company, of Kansas City, has issued a very interesting little pamphlet concerning its piano cleaner and polish. It gives good advice not only about its own polish, but about others. Among other things it says, "Never use a greasy, oily polish on a fine varnished surface. The sulphur and mineral salts in mineral oil polishes soon destroy the gums in the varnish, causing it to check and give a dull, old look." This is good advice for owners of pianos, and that is why it is quoted here.

\*\*\*

Julia Culp gave a song recital before the University Orchestral Association of the University of Chicago last Tuesday afternoon, January 13, at Leon Mandel Assembly Hall. Her program was made up of songs by Beethoven, Schumann, Lully, Tschaiowsky, Weckerlin and Brahms.

\*\*\*

Mabel Sharp Herdier, soprano, will be the soloist at the thirteenth Sinai orchestral concert, to be given Sunday evening, January 18, at Sinai Temple. She will sing the aria, "Ritorna Vincitor" from "Aida" by Verdi and a group of songs. The orchestra, under the direction of Arthur Dunham, will play the overture—fantasy by Dunham; symphony in D minor, by Schubert; "Dance of the Happy Spirits," by Gluck; tarantelle, op. 6 (for flute and clarinet), by Saint-Saëns; concert waltz in D, No. 1, by Glazounow. Mr. Dunham will play an organ solo.

\*\*\*

Marion Green, basso, is to be the soloist at the next Sunday concert given by the Boepler Symphony Orchestra at the North Side Turner Hall on January 18. This will be the eleventh concert this season by this organization, and to make the event of the golden jubilee season most effective Mr. Green was chosen as soloist.

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Luella Chilson Ohrman has just returned from Buffalo, where she furnished the program before the Chromatic Club last Saturday afternoon, January 10.

\*\*\*

Della Thal gave a piano recital before the Woman's Club of Sioux City, Ia., on December 27, 1913. She received the following tributes:

The piano recital of Della Thal at the library Saturday afternoon before the Woman's Club and a few of their friends had many qualities that would attract the attention of music lovers. She chose the "Etudes Symphoniques," by Schumann, with which to introduce herself, and followed this by a group from Brahms, including an intermezzo and a rhapsodie in E flat. These are rather heavy for some individuals, but there are always others to appreciate. Three dainty things from Chopin formed the next group, etude, op. 25, No. 1; prelude, op. 28, No. 17, and scherzo, op. 39, C sharp, which were given with a most charming femininity.

Two composers from the modern school are recognized in the next groups, "Nautilus" and "Bre'r Rabbit," by MacDowell, and "Lento" and "Danse Negre," by Cyril Scott. To many, even of those who make a study of music, these ultra modern compositions are less familiar than those of longer life, but they are lovely to hear and, to the one who has studied them, they are especially appealing. The first of these was beautiful, the second, sprightly, and the dance of the negro, to any one familiar with the laughing, dancing race, was decidedly realistic.

Dohnanyi closed the program, but an enthusiastic encore persuaded Miss Thal to give MacDowell's "Water Lily."

Miss Thal's strong points seem to be her wonderful rhythm and her exceeding beauty of tone. It was said by one of her hearers who was best able to judge: "Miss Thal produces one of the finest big, velvety tones it has ever been my good fortune to hear." She throws much soul into her music, yet one is never conscious that she is showing especial skill in technique. She is, however, a conservative player, though having a daintiness and femininity to her programs that is delightful.—Sioux City Tribune, December 29, 1913.

Recitals of piano music in Sioux City during the last three years have been few and far between, therefore, it was with much in-



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terest that an audience consisting of the members of the Sioux City Woman's Club and their guests gathered yesterday afternoon in the Library Building to listen to a program of piano music rendered by Della Thal, of Chicago.

Miss Thal's program was unique in character. Strictly speaking, only the first three numbers could be called classical in character, and even these belonged to the romantic school. Schumann's great "Etudes Symphoniques" formed the opening group. These numbers are academic in the extreme, and represent but one side of the character of the composer, the highly learned. Schumann could be romantic when he wished, at times he was freakish, but never in these etudes.

Miss Thal preserved the intellectual atmosphere, never allowing uncontrolled emotionalism to appear in the least. Brahms, the Henry James of the musical world, followed with an intermezzo and rhapsodie in E flat. The intermezzo was inconsequential, not to the rhapsodie, which is far superior in many ways to the G minor by the same composer. Brahms' rhapsodies in no way carry out the rhapsodical idea as it is understood by those whose conception is based on the compositions of the same title, by Liszt. Liszt's pieces are merely transcriptions of Hungarian gypsy airs; Brahms invented his own airs, and then treated them after his own style, which is as far removed from Liszt as the antipodes.

Three numbers by the greatest of all the romanticists, Chopin, followed, the etude in A flat; the prelude, op. 28, No. 17, and the scherzo in C sharp. The etude, which is the logical successor of Rach's prelude in C major, was conceived in beautifully melodic style, differing thus from one of the great pianists of a former day, who played it as the strong vibration of each harmony, rather than as an accompanied melody. The writer recalls having heard one of Chopin's own pupils play it, and if memory fails not, his interpretation was much the same as that given by Miss Thal. The familiar scherzo was played with great delicacy; in fact, it was really the gem of the recital from many points of view. MacDowell, America's greatest composer as yet, is always MacDowell, however, and never more so than in the "Nautilus" and "Bre'r Rabbit." Cyril Scott, in his "Lento," shows a decided leaning toward ultra modern harmonies, and the "Danse Negre" was unique.

Dohnanyi's somewhat spectacular rhapsodie in C major closed the program. As a recall after the last number, MacDowell's "Water Lily" was offered.

Miss Thal's performance was strictly feminine in character. Much to be commended was her emotional control. There was never any display of technic, some of the most difficult passages were so rendered as to leave no idea that they required more than ordinary ability. Miss Thal's technic was of a kind that could not be imitated safely by the novice or the student in piano playing. She used many methods to produce certain effects that could only be safely employed by the pianist with a well grounded technic and a thorough understanding of all the principles pertaining thereto. She uses the pressure touch in many places where a pianist of less ability would come to grief with such methods. The groundwork of piano technic is well known, there are no secrets on the road to pianism, and the ambitious pupil must follow it carefully before he attains those heights where he may be a law unto himself.

The Music Department of the Woman's Club might, it seems, take up the work of bringing musical artists to the city with excellent success. They have already the first requisite of success in that line of endeavor, a musical constituency. It would seem that, with much less effort than would be necessary by some others, they might establish a series of concerts open to the public which would not only fill a great need in the city, but be a source of income to themselves.—Sioux City Journal, December 28, 1913.

The Amateur Musical Club will give a concert in the Assembly Room, Fine Arts Building, on Monday afternoon, January 19. The program was arranged by Mrs. Hyde Wallace Perce and Mrs. Harvey I. Brewer. The assisting artist will be Edward Walker, tenor. The accompanists are: Mrs. Junius C. Hoag and Alice F. Merrill. The program is as follows:

Capriccio for three violins.....	Hermann Zetta Gay Whitson, Mrs. Frank J. Graham, Mrs. Walter S. Gerts.
Schneeglöcklein .....	Schumann
Der Sandmann .....	Schumann
A Pastoral from Rosalinda.....	Veracini
L'ultima Canzone.....	Tosti
Down in the Forest from Spring.....	Ronald Mrs. Louise Hattstaedt Winter.
Prelude in C minor.....	Bortkiewicz
Idylle Champetre .....	Borkowicz
Ballade in B minor.....	Liszt
Veronica Murphy.	
Zueignung .....	Richard Strauss
Bei der Wiege.....	Mendelssohn
O liebliche Wangen.....	Brahms
Edward Walker.	
Es war einmal (Fantasiestück).....	Hugo Koun
Zetta Gay Whitson.	
Thus I Will Wander.....	Brahms
The Sun Has Set.....	Vogrich
Mrs. Winter and Mr. Walker.	

Leo Slezak, the great Bohemian tenor, will give a recital at the Studebaker Theatre, under the direction of F. Wight Neumann, next Sunday afternoon, January 25. This will be Mr. Slezak's only Chicago appearance, as his orchestral engagement had to be cancelled owing to his operatic appearances in Russia.

Enrico Aresoni, tenor, who is under a five year contract with Harry Culbertson, was heard in a private recital last Thursday morning, January 15, at Kimball Hall. Mr. Aresoni has a voluminous tenor voice, beautifully placed and used and he ought to prove one of the best attractions under Mr. Culbertson's direction.

Ruth Marshall Dye, mezzo soprano and pupil of Ragna Linne, the well known vocal teacher, at the American Conservatory of Music, has been engaged as soloist with the well known Danish violinist, Axel Skovgaard, for next season. Another pupil of Mme. Linne who is just now winning much success, is Elaine de Sellem, contralto, who

is appearing in leading contralto roles with the National Opera Company of Canada.

The next concert of the Apollo Musical Club, Harrison M. Wild, conductor, will bring a performance of the new choral work by Edgar Elgar, "The Music Makers," and Dvorák's "Stabat Mater" Monday night, February 23, at Orchestra Hall.

Celene Loveland has many grateful pupils, as can readily be seen by the following excerpts from two letters recently received by this successful piano teacher:

One of the things which you told me last summer I've never forgotten and it has been such a help to me in all my work. That was to relax from the shoulder, having the arm hang free. Before that I had been so unconscious of the tenseness in my arms and it does make such a difference.

Utica, N. Y.

(Signed) ELISE GOSCHWIND.

Last night was the musicale and everything went off just fine. After I played an encore they still tried to make me come back, but I didn't. I received just lots of compliments for you and the leading piano teachers in Waterloo just hugged me and said "the best of goods always come in small packages." But, Miss Loveland, I just think all the nice things that were said to and about me should be given to you, because you just worked and helped me

#### Edna Gunnar Peterson, Pianist

Engaged for Spring tour, St. Paul Symphony Orchestra.

Mason & Hamlin Piano Used

#### Rose Lutiger Gannon, Contralto

Appeared with Apollo Club, Chicago, for seven consecutive times in the "Messiah."

#### Mrs. Hanna Butler, Soprano

Engaged to sing the "Creation" with St. Louis Symphony Orchestra in Peoria.

#### Mr. Albert Borroff, Bass-Cantante

Engaged for tour to Pacific Coast in February.

#### Mr. Albert Lindquest, Swedish-American Tenor

Soloist with Minneapolis Symphony Orchestra December 7th, immediately engaged for the National Swedish Saengerfest.

#### Clara Williams, Soprano

Engaged for twenty festivals with St. Paul Symphony Orchestra.

#### The Beethoven Trio

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to all those things and I just love you more every minute, and I feel like just working harder than ever.

Vinton, Ia., January 1.

(Signed) HELENE THORNTON.

The Minneapolis Symphony Orchestra of eighty-five players, Emil Oberhoffer, conductor, gives its annual Chicago concert Sunday afternoon, February 22, at Orchestra Hall, under the management of Carl D. Kinsey. Julia Clausen, the distinguished contralto, has been engaged as soloist.

Alma Gluck, who has just returned from Europe after six months' coaching with Mme. Sembrich, will make her only appearance in Chicago in song recital at the Studebaker, Sunday afternoon, February 1, under the direction of F. Wight Neumann.

Walter Keller, director of the Sherwood Music School, will appear in concert at the Ravenswood Methodist Church, January 22. Mr. Keller was organist of this church from 1896 to 1903.

This office has received from the American Conservatory of Music a copy of its January bulletin. Looking over the semi-annual bulletin, one finds that the season 1913-14, which began on Thursday, September 11, under the most favorable auspices, has proven one of the most successful in the history of the school. The first term closed on November 19 with the largest registration since the foundation of the school and all indications point to a most suc-

cessful season. The following item of news is quoted from the bulletin:

The fact that a large proportion of the new students were drawn through the direct influence of former students is significant and a matter of no little satisfaction to the management. It is a conclusive evidence of the spirit of interest and loyalty existing among the alumni and students who received their musical training at this institution.

The registration books show the names of new students from the far western States, such as Washington, Idaho, Utah, New Mexico, Colorado, Montana, also a number from Texas, Oklahoma and even a few from the States of New York and Pennsylvania, not to mention the northwestern and midwestern States.

Other interesting facts relating to the Conservatory taken out of the bulletin are printed below:

The President of the American Conservatory is frequently asked how he managed to make the institution he founded such a success. In reply he would state that much is due to his foresight in the choice of the faculty. The principal characteristics of a successful teacher are intelligence, musicianship, character, personality, industry and good common sense. These attributes are represented to an unusual degree by the Conservatory faculty.

A feature of much interest and significance is the length of service by so many of the instructors of this institution. We will mention the following:

Victor Garwood.....	24 years
Ida Kaehler.....	26 years
Allen Spencer.....	31 years
Ragna Linné.....	31 years
Adolf Weidig.....	30 years
Karleton Hackett.....	28 years
Wilhelm Middelschulte.....	25 years
Herbert Butler.....	11 years
Heniot Levy.....	9 years
Effie Murdock.....	15 years
O. E. Robinson.....	11 years

Members of the faculty who received their training at the Conservatory entered as follows:

Miss Robyn.....	1895
Miss Heller.....	1896
Mr. Blair.....	1897
Mr. van Dusen.....	1900
Mr. Robinson.....	1893
Miss Mills.....	1897

Fannie E. Warren, the efficient secretary, has not been at the Conservatory twenty-one years, and Miss Pearl Komp, treasurer, twelve years.

It is this spirit of loyalty and of working harmoniously for a common end, that has contributed so much to the success of the American Conservatory.

Ernest L. Briggs announces that the Metropolitan Artists Series, inaugurated this season, will be continued on a more extended scale and that a number of the artists who have made tours in the West with recitals in the Metropolitan Artists Series will be re-engaged next season. The first presented next season will be a well known artist from the Metropolitan Opera Company of New York and will be followed by the appearance of other artists of international renown. So great has been the success of this season's work that additional recitals have been arranged for, to be given in the Florentine Room of the Congress Hotel and in the Little Theatre in the Fine Arts Building. Arrangements have been made with a number of the clubs in Chicago so that artists who appear in the Metropolitan series will have club appearances in Chicago. Ethelynde Smith, who appeared before the Hyde Park Art and Travel Club, has been offered an engagement for a reappearance before that club at any time when she will be in Chicago and has also been offered a Milwaukee appearance by those who heard her at the Sunday recital.

The next recital in the Metropolitan Artists Series will introduce three artists from St. Louis, Mrs. Franklyn Knight, contralto; George Sheffield, tenor, assisted by Vera Schlueter, pianist. The dates for subsequent recitals are March 15, April 19 and May 10.

Anita Carranza, the Mexican soprano who appeared with great success in the Metropolitan Artists Series, recently duplicated the favorable impression she made here in several of her appearances in Illinois immediately following the Chicago appearance. Owing to illness, Ernest L. Briggs announces that engagements for the next six weeks have been cancelled, but Senorita Carranza will make a number of spring appearances and will make an extended tour next season as Mexico's representative concert artist. Miss Carranza will be one of the feature artists under the Briggs management next season.

A popular organization in the Northwest and Canada, in fact wherever it has been heard, is the William Wareville Nelson Band, of Minneapolis, Minn. This popularity may be estimated when it is stated that the band was engaged last summer for its fifth consecutive season at Lake Harriet, Minn., that it was four times re-engaged for the Northwest Hardware Show, and that in addition to making two highly successful tours of the Northwest and Canada, it was engaged for the Winnipeg Exposition. It includes a number of distinguished soloists, and Director Nelson, besides being a leader of spirit, has a real talent for interpretation not always found in popular bandmasters.

Albert Borroff, the eminent basso cantante, was the soloist with the St. Paul Symphony Orchestra in its home city on January 11, when his beautiful voice and finished style

of singing won him hearty applause. Mr. Borroff leaves in February for a transcontinental tour.

Georgia Kober, president of the Sherwood Music School, gave a Debussy lecture recital Thursday, January 15, before the North Shore Woman's Club. Miss Kober plays the following engagements during January and February: Debussy lecture recital before the Colonial Dames, Chicago; St. Mary's Academy, Knoxville, Ill.; before the Amateur Club, Chicago, and appears in recital in Minneapolis, Minn.

Mischa Elman will give a violin recital at the Studebaker Theatre under the direction of F. Wight Neumann, Sunday afternoon, February 8.

Hanna Butler and Grace Hickox gave a reception in honor of Mmes. Claussen and Osborn Hannah, Miss van Gordan, Mr. and Mrs. Hamlin, Constantin Nicolai and Otis Roth in their studios in the Fine Arts Building. Mrs. Butler will sing a group of French songs at a charity concert to be given at Powers Theatre on January 25. She appeared at the faculty concert given by the Mary Wood Chase School at the Little Theatre on January 12.

Advanced pupils of John J. Hattstaedt, Adolf Weidig, Wilhelm Middelschulte and Jennie F. W. Johnson will give a recital at Kimball Hall, Saturday afternoon, January 24.

The first public concert this season of the American Conservatory Students' Orchestra will take place Tuesday evening, February 3, under the direction of Herbert Butler. The ensemble class of Herbert Butler will give a recital, Saturday afternoon, January 31 at Kimball Hall. Gertrude Wood, a former pupil of O. E. Robinson, was appointed supervisor of public school music at Springfield, Mo.

Rose Lutiger Gannon, the popular Chicago contralto, sang on January 8 in "The Messiah" at Kenosha, and on the 9th gave a song recital in De Kalb. During the week of January 18 she will fill four engagements with the Metropolitan Grand Opera Quartet in Fergus Falls and Litchfield, Minn., and Huron and Sioux Falls, S. Dak.

Hanna Butler, soprano of the Metropolitan Grand Opera Quartet, begins on January 18 a tour with the organization that will take her as far west as Helena, Montana.

The Lewis Institute Friday Evening Club presented last Friday evening, January 16, at the Lewis Institute Auditorium in recital Mrs. George L. Tenney and the Dvorák Trio of Milwaukee. The next program by the same institution will be given on Friday, February 13. Glenn Dillard Gunn, who recently gave a recital and lecture in Kansas City, will furnish the program.

George Sheffield, the popular tenor, will furnish a program of eighteen songs for the Woman's Club at Kokomo on February 2. On February 8 Mr. Sheffield will be heard here in concert at the Fine Arts Theatre.

This office had a visit from Mr. and Mrs. Yeatman Griffith last Monday. Mr. and Mrs. Griffith came to this country from England to witness the debut of Florence

MacBeth, who, as every one knows, comes from the Griffith studios in London. Mr. and Mrs. Griffith were very much surprised to hear that the profession, generally speaking, though they were English. "Not that I would not be proud to be an Englishman if I was one, but I am very proud to be an American, since I was born in Cincinnati, Ohio, and my wife was also born in the same locality. Our children also were born in this country, and they are now in Pittsburgh until January 19, when they will join us in New York, as we will sail January 20 for England." Mr. Griffith told an interesting anecdote. He met George Hamlin while in Chicago, and informed the American tenor that fifteen years ago he and George had sung together in Cincinnati. "Fifteen years ago," said Hamlin. "You must be mistaken, my dear Mr. Griffith. It must have been my father." "Of course, Mr. Hamlin was only joking," added Mr. Griffith, "and I answered him that I thought it was his grandfather with whom I had sung."

### New Opera Class in New York.

Alexander Savine, one of the principal conductors of the National Opera of Canada, who recently scored a brilliant success conducting the operas (French and German repertoire) during the season 1913-14, and in coaching some of the principal artists, has been requested by a



ALEXANDER SAVINE.

number of noted musicians and singers in the United States and Canada to establish in New York an opera class which will afford proper opportunities to those who desire to study singing, beginning with tone production and passing through all grades of technicalities to the final goal of principal roles in grand opera.

Mr. Savine has had the great advantage of a long experience in opera coaching and conducting grand operas during the early part of his career, and later he gained triumphs singing the principal tenor roles in grand opera in Austria and Germany. He is one of the few conductors who understands thoroughly the scores of the grand opera from the academical standpoint to the creative interpretation.

Alexander Savine has opened a studio at Carnegie Hall, rooms 819-825, where he will examine voices for his private teaching and also professional singers for the ensemble of his opera class, on Tuesdays from 10 to 1, Wednesdays 2 to 5, and Saturdays 10 to 1.

### Hamlin Returns to Europe February 21.

George Hamlin of the Chicago Opera Company, who has gradually forced recognition as one of the leading dramatic tenors of the day, will not remain in America until the end of the season. Together with Mrs. Hamlin and the two children, Anna and Jack, he will sail for Europe February 21, on board the Kronprinzessin Cecilie.

When asked concerning his plans, Mr. Hamlin replied that his stay in Europe would be indefinite. "Things are opening up remarkably well for me on the other side," he said. "I have a number of recital engagements, and am to be soloist at several important concerts in Vienna and Berlin this spring. Also, I shall make some guest appearances in opera, and the date of my return to America is uncertain."

### Soder-Hueck Pupil Pleases Governor Baldwin.

Carolyn McCausland, who is just sixteen years of age and the possessor of a lyric soprano voice of remarkable quality, was the soloist at an exceptional church service at South Norwalk, Conn., on Sunday last, January 11, and created a fine impression with the beautiful rendition of her solos, thrilling the hearts of every one present and bringing tears to the eyes of many.

The occasion was the Vesper Service, at which an address was given by Governor Simeon E. Baldwin, of Connecticut. For this reason alone many people gathered from far and near, and the edifice was crowded even into the gallery, so that chairs had to be placed in the aisles to accommodate the overflow gathering. The music for the afternoon consisted of a splendid chorus anthem by the choir, and the solos of Carolyn McCausland.

Miss McCausland, who, only a year ago, started her vocal studies with Mme. Soder-Hueck, the eminent New York voice instructor, has an organ of great promise, and a brilliant future is predicted for her. Her clear voice easily filled the big church. Her phrasing was delightful and Mme. Soder-Hueck has reason to feel proud of her work. Among the large audience present—nearly a thousand in all—there were many who spoke in praiseworthy terms of the young singer's splendid voice control and artistic interpretation, and highly complimented the methods of her teacher.

### Alexander Bloch in New York.

In last week's issue of the MUSICAL COURIER it was announced that Alexander Bloch, the American violinist, had been compelled to give up his Southern tour this season on account of the wide demand made for him here in the East. The unusual success which has accompanied each and every one of this young artist's appearances is the sort of proof that speaks for worthiness. Alexander Bloch coming fresh from many years' tutelage under two of the foremost teachers in the world, Auer and Sevcik, and endowed with most unusual talent, bids fair in time to win coveted laurels.

As Mr. Bloch will now be able to make New York City his general headquarters for the remainder of this season, he has decided while here to accept a limited number of pupils for instruction in accordance with Auer's method of tone production and art of interpretation or the excellent Sevcik method for violin technique. Communications can be addressed to Mr. Bloch in care of this paper.

### Bostonians in Good Standing.

"Yes, I had a brother in Boston once," said a Chicago lady to a Bostonian. "He was in some great musical society there, but I forget its name."

"Handel and Haydn Society, perhaps," suggested her visitor.

"Well, I guess so. Handel and Haydn were Boston men, weren't they?"—Christian Register.

### Mr. and Mrs. Francis Rogers in Boston.

Mr. and Mrs. Francis Rogers will give a program of songs and recitations in Steinert Hall, Boston, Tuesday afternoon, January 27, for the benefit of the South End Industrial School.



As "Waltraute"—The London Daily Telegraph said: "The exquisite singing and general interpretation by Miss Kathleen Howard of Waltraute's role was among the wonderful occurrences in this performance. She delivered her address to Brünnhilde with the utmost beauty of style and depth of feeling."

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In "Aida" The New York Evening Post said:

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## JOHN McCORMACK A TENNIS ENTHUSIAST.

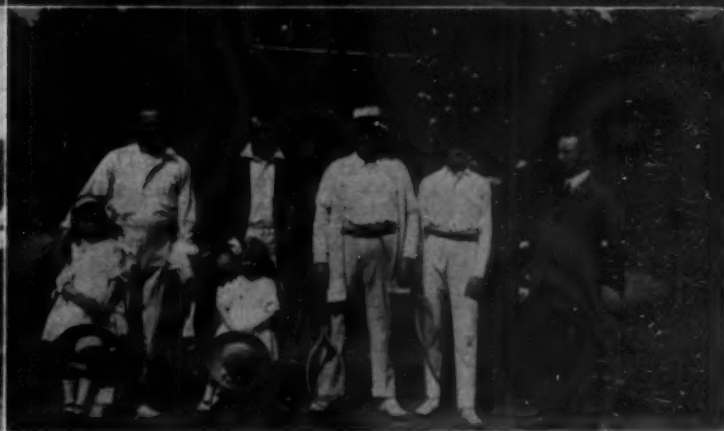
Snapshots of the Famous Irish Tenor Taken Recently in Australia, Where He Played Many Games Between Brilliant Concert Engagements.

JOHN McCORMACK AND A PARTY OF FRIENDS AFTER A WARM ROUND OF TENNIS AT ADELAIDE, AUSTRALIA.

Standing beside the tenor is Clem Hill, champion of Australia.

JOHN McCORMACK PLAYING TENNIS IN HIS PRIVATE COURT AT HIS HOME IN ROSEBAY, SYDNEY (AUSTRALIA).

The racquet he is using here was presented to him by his friend, Maurice McLaughlin.



JOHN McCORMACK AND HIS FRIEND, CLEM HILL, CHAMPION TENNIS PLAYER OF AUSTRALIA.

On the day this snapshot was taken he played five sets of tennis and the same evening sang eighteen songs to 5,000 admirers in the Town Hall of Sydney.

JOHN McCORMACK AND PARTY OF FRIENDS AFTER A LIVELY GAME OF TENNIS IN ADELAIDE, AUSTRALIA.

Standing beside the tenor is Clem Hill, champion of Australia. Mr. McCormack is a great tennis enthusiast.

### GALES TO CONDUCT

#### DETROIT ORCHESTRA.

Permanent Organization Seems to Be in Sight—Rehearsals Soon to Begin.

Weston Gales, the American conductor, who recently returned from Europe, is the man really responsible for a permanent orchestra in Detroit. An extended account of this musician's interesting musical career was given in the December 24 issue of the *MUSICAL COURIER*. The appended clipping, taken from the *Detroit Times*, January 14, 1914, gives a detailed account of the organizing of the symphony orchestra:

"Twenty-five Detroit musicians assembled in the green room of the Hotel Pontchartrain, Wednesday morning, to organize as the nucleus of a Detroit symphony orchestra, similar to the orchestras of New York, Boston, Philadelphia, Chicago, Cincinnati, Minneapolis, and other large cities.

"They were addressed by Newton J. Corey, secretary of the Detroit Orchestral Association, of which the moral support, at least, will be accorded the new band, and by Weston Gales, of Boston, who will be its conductor.

"A committee is now at work trying to secure funds to pay the musicians for their rehearsals. Subscribers to the fund will be invited to a private rehearsal in the Hotel Pontchartrain, whose convention hall has been put at the disposition of the orchestra by William J. Chittenden for the purpose. Later in the spring, it is planned to hold one public concert. On its reception by the public will depend, to a certain extent, the orchestra's future, though Mr. Gales announced that he is in the game to stay for five or for ten years, if it becomes necessary.

"The Detroit Orchestral Association has not given its official backing to the new orchestra, but many of its members, it is understood, will aid the movement financially.

"Mr. Gales hopes to secure between forty and sixty players as a nucleus.

"The number we can handle will depend on the woodwinds as a basis," he said. "We can start with two flutes, two oboes, two clarinets and two bassoons, and secure enough strings and brass to balance. If then we can add one more of each instrument in the woodwinds, we shall be able to make a corresponding increase in the rest of the orchestra.

"I do not want to begin by accepting any players who will have to be dropped at some future time. It does not pay to work with men who are later found wanting in ability and capacity, and who have to be replaced by new men."

"Only members of the Musicians' Union will be admitted to the orchestra. Players who are not members of the union, and who desire to become members of the band, may apply to Mr. Gales, and he will endeavor to have them admitted to the union. It is planned to pay the players for every rehearsal, and the funds in sight are said to be sufficient to guarantee the program outlined for the rest of the winter and spring.

"While we have no hope that we shall find a Colonel Higginson to put his fortune at our disposal," said Mr. Corey, "or that any one will furnish us with an endowment fund of \$1,000,000, I do believe that there are men in Detroit who will contribute to the orchestra's support."

"Weston Gales has conducted several concerts in Europe with the Musikfreunde Orchestra of Hamburg, the Philharmonic Orchestra of Nurnberg, and the Konzertvereins Orchestra of Munich, and has received much favorable

notice. He came to Detroit a few weeks ago to size up the situation, and was so favorably impressed with conditions here that he consented to undertake the work of organizing and directing the proposed orchestra.

"It is likely that men will have to be brought from other cities to take places in the orchestra. Oboe players are scarce. Musicians say that there is but one in Detroit who is known to have sufficient ability to perform in a symphony orchestra. Bassoon players are also at a premium, though it is possible that they can be found here. It is not believed that it will be difficult to fill the string and brass choirs."

#### Donaldson in Pittsburgh.

Gay Donaldson, of Cleveland, Ohio, filled two engagements in Pittsburgh recently, one in a Russian program with Harvey R. Gaul at the Twentieth Century Club, and the other at the Rittenhouse.

Mr. Donaldson is a baritone with a beautiful voice and distinctive style. Although he does not overact his songs, he interprets each faithfully and artistically, being equally at home in dramatic and lyric numbers. This was evidenced at the Rittenhouse, where he contrasted "Warrior Bold" and "Juanita," to the complete satisfaction of the large audience.

#### A Vienna Success.

(By Cable.)

Vienna, January 16, 1914.

To the *Musical Courier*:

Marguerite Melville Liszewska's piano recital here one of the successes of the season. Ovation. Splendid criticisms. ANGOLD.

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### Regneas Pupils' Musicale.

If a census of teachers who are equally efficient as voice builders and producers of finished artists were to be taken, certain it is that the name of Joseph Bernstein-Regneas would occupy a prominent position on the list.

A pupils' program was given at the Regneas Studio in New York on Wednesday afternoon, January 14, which would easily substantiate the above statement. These were the numbers:

Aria, Vision Fair (Herodiade).....	Jules Massenet
Willard A. Ward.	
An die Leier.....	Franz Schubert
Liebesbotschaft.....	Franz Schubert
Der Neugierige.....	Franz Schubert
Gladys Axman.	
Waldruf.....	Hans Schmidt
Wienlied.....	Franz Ries
In der Rosenlaube.....	August Bungert
Betty Ohls.	
Prologue (I Pagliacci).....	Leoncavallo
Earl Waldo Marshall.	
Aria, Samson and Delilah (Act I).....	Saint-Saëns
Helene Pierre.	
Après un rêve.....	Gabriel Fauré
Ultima Rosa.....	Riccardo Zandonai
Psyché.....	Paladilhe
Novembre.....	Edouard Tremisot
Gladys Axman.	
Air from Manon.....	Jules Massenet
Phyllis plus avare que tendre.....	Old French (arr. by Wekerlin)
Bergère légère.....	Old French (arr. by Wekerlin)
Maman, dites-moi.....	Old French (arr. by Wekerlin)
Verduronette.....	Old French (arr. by Wekerlin)
Betty Ohls.	
Aria, Pescatore (Gioconda).....	Ponchielli
Earl Waldo Marshall.	

Mr. Ward disclosed a high baritone voice of good quality, which he controlled well.

Mme. Axman was equally at ease in both the German and French group. Her voice tends more to the dramatic than the lyric soprano, but is adaptable to compositions demanding the latter. The "Psyche" (Paladilhe) was charmingly rendered.

Miss Pierre is a talented and serious young singer. Her beautiful contralto voice lent itself admirably to the "Printemps fin commence," aria from "Samson and Delilah" (Saint-Saëns), which she sang in English.

Mme. Ohls, soprano soloist at the Broadway Presbyterian Church, New York, is one of Mr. Regneas' well known professional pupils. She has sung much abroad, in French salons, in the leading soprano role of the "Merry Widow" in Australia, and now because (to quote the charming soprano) she considers Mr. Regneas "a wonder," she is continuing her study with him.

While Mme. Ohls created a favorable impression with her German group, she showed unusual interpretative ability in the Massenet aria and the "Old French" group. Her French diction was truly remarkable in its purity.

Mr. Marshall brings seven years of operatic experience and study abroad to the Regneas studio. He has sung in opera in practically every country in Europe, also in Turkey. He has a repertoire of fifty roles, thirty of which he has already sang. The quality of the big, full resonant baritone is highly pleasing and he sings with the verve of the true artist.

Both Mme. Ohls and Mr. Marshall were obliged to respond to encores. Umberto Martucci's accompaniments were both skilful and sympathetic.

A large number of people present, among them representative musicians, gave hearty testimony to the unusual excellence of the program rendered.

### Leginska's Success in Syracuse and Raleigh.

Ethel Leginska, the pianist, received a half column of praise following her playing in Syracuse, N. Y., on December 4, and a no less laudatory notice in the Syracuse Post-Standard. December 9 she appeared in Raleigh, N. C., and the Times of that city gives her a fine notice. This was just before her Aeolian Hall recital in New York, press notices of which have been printed. It is evident that the pianist is rapidly winning her way, making her mark and gaining a wide reputation. The following press excerpts are of interest:

Little Leginska—a "Miss" is absurd before the name of a woman of her artistic stature, a "Mme." to me smacks of years and avoirdupois, and I don't know the Russian for "Fraulein"—gave us some of the most artistic piano playing we have heard in my three seasons as a concert goer. She is electric with temperament from the crown of her head to the soles of her slippers, a dizzy drop of some five feet one. From under her hands a noble composition comes as music, not as an excuse for showing off dexterity. She is ardently romantic, but never sentimental. She has a gallant and engaging style. She is her own interpretative artist.—Syracuse Herald, December 5, 1913.

Syracuse recognized her ability as a great artist quickly, and before she was half through with her first group, which included works of Bach, Scarlatti, Mozart, Weber, Brahms and Schumann, she had been accepted as one of the most brilliant young pianists heard here in many a day. Fortunately, Miss Leginska does not overindulge in technic. She knows a lot of things about technic, and, on the other hand, she knows how to produce a delightfully clear, singing tone along with a brilliant climax that sets lovers of piano music to remarkable enthusiasm. It is a question if Brahms' intermezzo in E flat major was ever played here in a

more finished manner. It was nothing short of a revelation. She did her Beethoven sonata most effectively and the arabesques on the "Blue Danube Waltz" was a dainty piece of work.—Syracuse Post-Standard.

The recital by Ethel Leginska on Tuesday evening of this week will be long remembered by all who heard it. Leginska was a revelation in the art of piano playing. A piano program, even when given by a skilful and finished performer, is apt to be considered more or less tiresome, but there was no monotony in Leginska's playing. She held the audience from the beginning to the end of the program. It is difficult to say what impresses one most in her playing, the breadth and sweep of her style, the delicacy of her pianissimos, the beauty of her legato passages, or her faultless rhythm. There is nothing mechanical in her playing. She seems to be thinking every passage. She puts upon her audience something of the spell of an orator who arrests, holds and sweeps his hearers with him.—Raleigh (N. C.) Times, December 10, 1913. (Advertisement.)

### Roderick White Praised in Germany.

The critics of the towns of Northern Germany, in which Roderick White, the young violinist, has been concertizing have shown keen interest in the American's art. They praise his temperament, his tone, and his attitude toward the composers. Appended are criticisms from papers of Stettin after his appearance in that city early in November:

Mr. White builds on the firm basis of a widely and deeply comprehensive measure of ability. His technic already satisfies even

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highest expectations and his thorough musical education incites deepest interest. He rules his instrument with forceful vitality and youthful temperament, extracting from it all the richness of tone it is capable of producing. Mr. White's program showed him to be an artist with a most serious conception of his life's work.—Ostsee-Zeitung, Stettin, November 8, 1913.

The rendition of Wieniawski's "Faust" fantasy revealed his highly developed technic. . . . He played an adagio by Spohr with ex-



RODERICK WHITE.

cellent bowing and entrancing sweetness of tone.—Stettiner Neueste Nachrichten, November 8, 1913.

The recital opened with the D minor concerto by Tartini, played so rarely, and it therefore afforded us an unusual treat to be able

to listen to this composition. The artist unfolded his imposing technical maturity in Wieniawski's "Faust" fantasy, and his penetration into the composer's intentions and their plastic reproduction in the following prelude and fugue in G minor by Bach. The applause was so enthusiastic that the concert giver was forced to several encores.—Pommersche Tagespost, Stettin, November 8, 1913.

An artist capable of rendering Wieniawski's bravourous "Faust" fantasy with so much vitality and plasticity possesses the gift of that genuine musical understanding capable of entering into the mysteries of music and lavishly offering its beauties to the world. It was a pleasure to listen to the artist in Bach's prelude and fugue in G minor, where he brought out the style to a degree, plastically constructed the themes and admirably produced even the slightest shading and deviations.—General-Anzeiger, Stettin, November 8, 1913. (Advertisement.)

### Artists Sing for Charity.

At the Grand Charity Concert for the benefit of the Little Missionary's Day Nursery, to be given in the Waldorf-Astoria ballroom, New York, Wednesday evening, January 28, Emma Eames, for many years one of the leading sopranos of the Metropolitan Opera Company, Emilio de Gogorza, the famous baritone, and the St. Cecilia Club, Victor Harris, conductor, will furnish the attached attractive program.

Mme. Eames is reported to have given up her public work and is limiting her activities this year to singing two concerts for charity, one of which has already taken place, so that this concert on January 28 will be her last appearance practically, before the American public.

This is the program:

Persian Serenade.....	H. A. Matthews
St. Cecilia Club.	
Canto del Presidiario.....	Alvarez
Mandoline.....	Debussy
Largo al Factotum (Il Barbiere).....	Rossini
Mr. de Gogorza.	
The Snowstorm.....	James H. Rogers
Windy Nights.....	Somervell
St. Cecilia Club.	
Zueignung.....	Richard Strauss
Si tu le veux.....	Koechlin
Jewel Song (Faust).....	Gounod
Emma Eames.	
Myrra.....	Clutsam-Harris
Morning.....	Victor Harris
(Incidental Solo, Mrs. J. H. Flieger)	
St. Cecilia Club.	
Wind (for double chorus).....	Margaret R. Lang
Le Mariage de Marion.....	Gabriel Pierné
St. Cecilia Club.	
Hymn to the Madonna.....	Kremser-Spicer
Mme. Eames and St. Cecilia Club.	
Drink to Me Only with Thine Eyes.....	Old English
Sally in Our Alley.....	17th Century
Invictus.....	Bruno Huhn
Mr. de Gogorza.	
Duets—	
Trot Here and There (Veronique).....	Messenger
'Twas a Lover and His Lass.....	Walthew
Mme. Eames and Mr. de Gogorza.	
Roumanian Love Song.....	Gaines
St. Cecilia Club.	
Accompanists, Andre Dupont and Charles Gilbert Spross.	

### Success of a Sulli Pupil.

William H. Gleim, tenor soloist at the Lafayette Avenue Presbyterian Church, Brooklyn, New York, has had a very busy season so far, and from the present outlook, it promises to continue so for the balance of the season. He has appeared with great success at a number of social functions, dinners, etc., in Brooklyn, during the past few months, and was also the assisting artist at an organ recital given by Albert Reeves Norton at the Reformed Church on the Heights and the Elks' Memorial Service at Plymouth Church.

Mr. Gleim has been selected as the soloist of the Apollo Club, of Brooklyn, at its second private concert to be held at the Brooklyn Academy of Music in February, likewise as the tenor soloist at St. Paul's Chapel, New York, when he will sing Maunders' "Olivet to Calvary," given under the direction of Edmund Jaques.

Mr. Gleim is a pupil of Giorgio M. Sulli, the eminent Italian teacher, with whom he is now preparing for concert and grand opera. His voice is splendidly dramatic in character, and his mezzo-voice, his artistic singing and temperament, which were highly appreciated when he sang in the duet from "Madame Butterfly," and the song from "L'Africaine," at Sulli's studio recital on December 16, should assure him a brilliant future as a tenor in grand opera.

### Mozart's Solitary Interest.

Of all the great composers Mozart was the one especially interested in music, saying or writing little about painting, sculpture, architecture, literature, politics. Compare Haydn's diary, kept by him when he was in England, and the letters of the travelling Mozart, and mark the shrewdness of observation shown by the older man, in contrast with the younger's good natured gossip and chatter or petulant expressions of disappointment.—New Music Review.



## FREDERICK PRESTON SEARCH'S VISITS IN TEXAS AND MEXICO.

American Cellist Encounters Floods in Lone Star State and Views Ravages of Strife in Southern Republic.

Frederick Preston Search, in his itinerary from California eastward through the Southwestern States, found himself seriously inconvenienced by the recent floods in Texas. His train, the Sunset Limited, reached San Antonio on time; but the railroad beds, from there east and north, were all under water, many bridges had been washed away, and the transcontinental trains, which could not be abandoned, in some instances, like this, were marooned for days, or compelled to make long detours, a thousand miles or more in getting comparatively short distances. This inability to reach Texan and Oklahoma cities on time compelled the postponement of several recitals until April, when a special and unexpected return must be made to that section. Under the circumstances, San Antonio was the only Texas city possible to appear in on the recent trip. This blocking of dates, however, was not peculiar alone to Frederick Preston Search; many other artists were in like manner unable to reach concert points on time. Mme. Schumann-Heink lost several dates in Texas from the same reason. However, artists of this caliber are not prone to waste much time in complaining over the inevitable. It so happened that several trains, containing different artists, not often permitted to meet each other, were held many hours at the same depot in one city, and a jolly time was had by these celebrities, who knew how to make the best of a bad situation.

San Antonio, however, gave Frederick Preston Search a royal reception. The beautiful and unique old city, which always does everything well, is full of lovers of good music. The reception accorded the cellist was most enthusiastic. The concert was presented, under engagement by the Travis Club, the most important organization of its kind in the Southwest, having its own \$150,000 building. The soloist's success was the same as in all preceding cities. Indeed, the enthusiastic and remarkable receptions everywhere accorded the young cellist are gratifying to those interested in the advancement of American music and the achievements of American musicians.

The cellist has had many unique experiences on his Western tour, some of which have already been related

in these columns. Most interesting, indeed, was his recent run from El Paso, over the line, into belligerent Mexico. The battle by which General Villa had won Juarez had just been fought; the Constitutionalists were massing into the city by the thousands; the adobe buildings were in ruins where the contending armies had cut their way through the mud walls, rather than brave the machine guns in the open streets; the hospitals were full of wounded, and the recently made graves, washed here and there by rains, showed ghastly parts of bodies protruding into view; fugitives were crossing the bridge by the hundreds; gambling places were in full blast; the Rebel troops were being loaded on trains for carrying the fight farther South; and the whole situation had a most unpromising look for anything like an early settlement of difficulties. Mr. Search, who is a photographer as well as musician, captured with his camera a large number of interesting pictures of scenes in and about Juarez, the Rebel capital, a fine selection of which he has sent the MUSICAL COURIER with his compliments. He writes that the Mexicans would rather fight than eat; that they do not want peace but pay for fighting; and that they do not care which side they fight on so long as they get paid. The cellist gave no recital in Juarez.

### Optimistic Mr. and Mrs. Reed Miller.

"Business is good, and we have no complaint whatever," so runs the phrase of Reed Miller, the tenor, the other portion of the "we" being Nevada van der Veer, the mezzo contralto. No wonder Reed Miller and his artist-wife are both optimistic and happy in their work and world. Much hard work is followed by short periods of relaxation, such a period beginning a few days ago, when they left for two weeks to be spent in Mr. Miller's old home, Anderson, S. C. They will visit there and give a joint recital, such as they gave at Aeolian Hall recently. Following are recent notices of both artists, covering appearances in Chicago, Troy and Portland, Me.:

Mr. Miller's opening, "Comfort Ye," was excellently sung. He treated the text in declamatory fashion, giving it a breadth and dignity wholly effective and wholly in the oratorio manner. The recitative, "Thy Rebuke," was superbly intoned, and "Behold and See" he made singularly beautiful, not so much in tone as in reading.—Chicago Inter Ocean.

Reed Miller has sung here before. He has a pure, sweet tenor, the ideal timbre for oratorio work, and is a finished artist. He

was in splendid voice last evening, and from the time he sang at the opening so sweetly, "Comfort Ye, My People," to the close, his work was a source of great pleasure.

Nevada van der Veer, the contralto, possesses a marvelously rich tone, especially in the middle register. It is mellow and far reaching, without effort on the singer's part. She, as well as Mr. Miller, was warmly applauded.—Troy Record.

It is not too much to say that Mme. van der Veer made a most charming impression. She certainly has a voice of quite special quality and uses it with appealing art. There is a richness and color to her contralto that lures, and so skilful is she in her use of it that her interpretations were a source of pure delight. She brought to her reading such musicianly intelligence and dramatic fervor that it justified the hearty applause it called forth. "Black-bird Song" was a brilliant effort also, and evidenced even more fully her splendid equipment and vocal charm; she, too, responded to the encore insisted upon, with delightful spirit and grace.—Portland, Me., Daily Press.

Following are their most important dates, beginning with the immediate present, and ending with March 28, in which Mr. Miller, of Mme. van der Veer, or both, will appear: January 19, Anderson, S. C.; January 23, Morganton, S. C.; January 28, Waldorf-Astoria concert, New York; February 2, 3, 4, Mendelssohn Choir, Toronto; February 11, Hamilton, Ontario; February 13, St. Louis, joint recital; February 17, Baltimore; February 23, Hotel Plaza, New York; March 5, 6, 7, soloists in Beethoven programs, New York Symphony Orchestra, New York and Brooklyn; March 19, joint recital, Providence, R. I.; March 23, Hotel Plaza; March 28, Beethoven's Mass in D, New York. (Advertisement.)

### More Klibansky Pupils Engaged.

Each issue of the MUSICAL COURIER during the last month has brought the news of the engagement of some Klibansky artist-pupil as soloist for concerts, etc., and the latest news is to the effect that Jean Vincent Cooper, the contralto, has been engaged by Mrs. Bramhall to sing at one of the Tuesday musicales at Sherry's, New York City. Two others, including Miss Cannon, soprano; Mr. Woolf, tenor, also Miss Cooper, have been engaged to sing at the Forward Hall concerts.

### Gilbert's "Two Roses" in French.

The publishers have notified Hallett Gilbert that the demand for his song "Ah Love, But a Day" makes necessary an edition for low voice, also that there is demand for "Two Roses" with French text. Accordingly, new plates, with a French translation, will be gotten out at once.

## SNAPSHOTS TAKEN IN JUAREZ, MEXICO, BY FREDERICK PRESTON SEARCH, THE EMINENT AMERICAN CELLIST



(1) Upon arrival in Juarez. (2) The Cathedral—the walls greatly damaged by recent bombardments. (3) The cellist with recruiting station for General Villa's army in the background. (4) Rebel headquarters. (5) In the rear of the Cathedral, around which many battles have been fought recently. (6) American soldiers guarding the bridge between El Paso and Juarez. (7) The cellist and a typical Rebel soldier. (8) Not so peaceful as it looks.

### New "Star" with Chicago Opera.

"Lucien Muratore's 'Faust' best interpretation seen in Chicago" heads an article in the Chicago Inter-Ocean of December 17, 1913, following Mr. Muratore's debut at the Auditorium, with the Chicago Grand Opera Company. The article in full is given here:

Lucien Muratore, making his operatic debut here last evening at the Auditorium in "Faust" revealed the greatness of French art of the lyric theatre in an interpretation as compelling as his own natural endowment is remarkable.

There were no scenes of particular excitement. There was no hysteria, no frantic applause, no shrilling from the fanatics. But the tribute of sustained applause after the aria done into English in the phrase "All hail, thou dwelling pure and holy," was discriminating praise, and well worthy of its object—which, of course, was its repetition. So his auditors heard Mr. Muratore in a second working of the spell, which was as striking as the first.

In this artist (for he deserves the name) is a rare endowment. The voice is somewhat known to our public, thanks to a concert appearance of a season ago. But its proper setting undoubtedly is the theatre. Here its wonderful quality finds full play. Here is there opportunity for its emotional expression. Here, too, is there justification for a revelation of a range and power astonishing.

Brilliant, robust, Mr. Muratore's tone is, but it has the nobler elements of warmth of color, a sympathetic sensitiveness, and a mezzo-voice well high perfect. The enunciation is clarity itself. But the mezzo-voice explains much.

This is only one-half of Mr. Muratore's endowment, however. Beside this is his sense of the theatre. Wholesome respect for the dramatic critic's cynical vocabulary counsels against any comments upon Mr. Muratore as an actor per se, but of his theatrical use of his voice, and of his unerring skill in creating effects powerful in opera there is no question.

Such phrases as the few passing between Faust and Marguerite in the second scene; such cantilene as those of the love scene in the garden; such dramatic outbursts as those of the disillusioned old fog of the prologue, are accurate estimates of his versatility. His romantic moments thrill with fervor. Rapture palpates in his contemplative moods. And these moods are created not by strutting and shouting and buncombe pose but by legitimate use of the wonderful tone the gods gave Mr. Muratore.

This man is a personality—not an artist only. Even his associates felt the uplift, and the result was that the performance, as an ensemble, rose to heights unusual in the run of routine.

Lucien Muratore's debut with the Chicago opera last night made a small audience acquainted with the revivifying power of a great interpretative art when brought to bear upon a role that has become incrustured with the traditions of half a century. The gifts and attainments of this remarkable artist were not unknown to concert-goers of this city. They were displayed convincingly in a program of songs and operatic excerpts given in collaboration with his wife, Lina Cavallieri, last spring in Orchestra Hall.

But though the art revealed upon that occasion was received with delight by the audience present and recorded with many words of praise by the press, the interest of the general public seems to have been stirred but slightly. Or it is possible that opera patrons have grown so weary of "Faust" that not even the participation of a vocal star of the first magnitude will lure them to a performance in great numbers.

If, however, Mr. Muratore's listeners last night were few, they also were unaffectedly and genuinely enthusiastic. Not even the too familiar melodies of Gounod's hackneyed masterpiece could make negative the beauty of Mr. Muratore's voice or disguise the refinement, the breadth, and the power of the art expended upon them. Of the many lay figures that move with automatic artificiality through the world of opera Gounod's hero is perhaps the most mechanical. But the force of Mr. Muratore's personality is felt through the quiet and effortless technique of the actor to endow this bewigged and painted fossil of the lyric stage with convincing semblance of reality. One is tempted therefore to describe him as the greatest Faust of the decade.

Mr. Muratore's first and most conspicuous departure from tradition was to be observed in his costumes. That worn in the first act was copied from Albert Durer's painting. In the second he made up after the equally famous painting of Holbein. The costumes, perhaps, are no more to be admired than the garb usually affected by interpreters of the part, but they at least furnish material evidence of celebration not often encountered among tenors. Other evidence of the same commendable practice, less tangible but not less enjoyable, was developed as the performance progressed. Thus in the difficult first act Mr. Muratore sang with tone that was brilliant and vital, but which made slight display of sensuous warmth. It is to be recorded as the first effort ever observed to accomplish a vocal definition of age and infirmity.

Thereafter his song unfolded new beauties at each moment and was built up to a climax of splendid eloquence in the delivery of the second act's famous aria. This number fully exposed Mr. Muratore's vocal resources, and they are worth cataloguing. The voice has great power, great capacity for variety, remarkable flexibility in contrasts of quality and volume, is even and full in every register, and is limited in range only by the lack of the high C. Conforming to French tradition in the aria, Mr. Muratore took this tone with falsetto, resuming the true tone a trifle too soon and with volume too great to sustain the illusion of unchanged quality attained elsewhere during the evening with fine effect.—Chicago Tribune, December 17, 1913.

Quick to recognize a superlative artist, Chicago's opera lovers rendered to Lucien Muratore, the French tenor, who appeared last evening for the first time in this city in grand opera at the Auditorium, fulsome homage.

He rejuvenated the title role in Gounod's "Faust" in such a manner that the most jaded opera patron, the most ultra modernist in music, must have appreciated the well known melodies of this popular lyric drama.

Lucien Muratore was here about two years ago and sang in concert. At that time he gave more than an indication of what he could do in grand opera and last night the expectations of the connoisseurs were more than realized.

Possessed of a voice which has not only great power, but musical quality, a style which is elegant and distinguished, a diction which is remarkably clear and a method highly artistic, such excerpts of the opera as the "Salut demeure Chaste et Pure" (which had to be repeated) and other passages, became under his vocal mastery interpretative sections of the opera, for he has worked them out with that detail which a recital singer expends on single songs.

His singing was one of the most satisfying incidents of the pres-

ent season and together with his histrionic ability Muratore made a pronounced success.

His costuming of the character, his domination of the scenes, even while not in action, and his manly appearance were all the sole topic of comment during the evening.—Chicago Examiner, December 17, 1913.

A performance of "Carmen" yesterday afternoon by the forces of the Chicago Opera brought great honor to Lucien Muratore, who appeared as the interpreter of the part of Don José. Vocally he is the greatest Don José of the present. He dominated the first two acts, which really belong to Carmen, not by the power and beauty of his song alone, but by the potent quality of his dramatic art as well. This art recognizes the value of restraint. It even overemphasizes it, for the climax of the last act lacked a thrill that has been discovered in the vocally less brilliant interpretation of Mr. Clement. However, he sang the "Flower" song and the duet with Micaela and all the other beautiful melodies that make the part the most grateful of tenor roles with wonderful beauty of tone and of spirit.—Chicago Tribune, January 13, 1914.

Take the singing of the "Flower Song" by Mr. Muratore last evening, which was as refined, imaginative and beautiful a bit of singing as we have heard on the stage of the opera in recent years, without any of those extravagant qualities which are supposed to be necessary to tickle the ears of the groundlings; yet the audience appreciated its worth so emphatically that it had to be repeated.—Chicago Evening Post, January 13, 1914.

The following clippings from the Chicago press refer to Mr. Muratore's recent appearance in "Fedora":

The "star" of the performance was Mr. Muratore. Delectable indeed was his singing, and stirring his characterizations in the second act. The director general of the company is lucky to possess

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a tenor gifted with qualities of art so fine. If for no other reason than for the portrayal of this scene by Mr. Muratore, opera lovers should by all means pay a visit to "Fedora." They will be well repaid. The other roles are of comparative unimportance. Miss Zeppilli and Mr. Polesse, Mr. Crabbe and Mrs. Riegleman, sang and acted with distinguished skill and Mr. Clay played the piano well.—Record-Herald, January 7, 1914.

But if the Fedora was a disappointment, the Loris of Muratore was not. This role in the original dramatic version of the work was first heard in America over thirty years ago. Robert Mantell played it to Fanny Davenport's Fedoras in 1883, and made a success in it which endured for many years thereafter. Even when transformed into its operatic version its dramatic qualities were in great part preserved, and here Muratore's training at the Comédie Française and Gymnase in Paris stood him in good stead.

He is an actor of ability as well as being one of the finest tenors who ever sang on the Auditorium stage. He excels in polished, high comedy, of which the role of Loris is in great part composed. Here was an operatic singer who could make love in a perfectly natural, credible manner, who could fly into a passion without gesticulations and without making himself ridiculous. His singing was utterly charming. It put life into the lugubrious measures of this opera and made the encore which he won entirely satisfactory.

The duty of the Chicago Grand Opera Company directors is patent. It is to secure Muratore as a permanent member of the company, or, if this is impossible, to insure as many appearances from him as a guest as possible.—Chicago Daily Journal, January 7, 1914.

Lucien Muratore gave us another side of his art, adding one more characterization which increased our admiration for his powers. The one really grateful singing bit which fell to his share he did in such a manner that it had to be repeated, and otherwise it was the force of his personality, the quality of his acting, that held your attention. He is a personality, a man with force of imagination to visualize the thing so vividly that he makes you feel it, and when he is on the stage the place where he stands is the

center. Of his equally fine art as a singer it was not possible last evening for him to give the people full proof, since the opportunity had not been provided by the composer.

A man cannot reveal the sort of beauty of song which made his Faust and Don José such examples of supreme vocal art unless he has something to sing. There were here and there a few sustained phrases, with now and then a dramatic outburst, and each one of them he gave with an understanding of the meaning and of how to express it with his voice that is possible only to an artist of the very first rank. Those who had heard him before could hear in his tones the basis of those things which they had admired so fully in the other parts, but those who were listening to him for the first time last night have only a faint idea of what he really can do.—Chicago Evening Post, January 7, 1914.

(Advertisement.)

### Cecil Fanning's Recital in Newark.

Although the writer of these lines has on several occasions during the past week heard Cecil Fanning, the American baritone, in joint engagements with other well known artists in New York City, it was not until the advent of Mr. Fanning's recital at the Y. M. C. A. Auditorium, Newark, N. J., on Friday evening, January 9, that the supreme versatility of this young man could be wholly appreciated. Here it was that the whole working force of this ingenious and truly remarkable singer was allowed full scope. His attractive personality with its unaffectedness, his good wholesome grasp and clear mental understanding of his interpretations, the ease and naturalness of tone production and richness of quality therein, his perfect diction in all languages and innate dramatic power, all these seemed to be assets in the minority to the one great unexplainable something which makes him truly the artist extraordinary.

It is not to be marveled at that Mr. Fanning has encountered such general outbursts of praise wherever he has appeared in all parts of America and Europe for no art of singing could be more worthy of laudation than that of Cecil Fanning.

His program, which is printed in full herewith, was most cleverly arranged, and a perusal of its contents will suffice to acquaint one with the strenuous demands it would make on any singer.

H. B. Turpin, who accompanies Mr. Fanning on the piano at all times and who has been his only teacher, displayed keen understanding and much sympathy in his playing.

Mr. Turpin is a sincere musician and is to be heartily congratulated as the instructor of an artist like the one heard upon this occasion.

The program follows:

Adelaide .....	Beethoven
Halt, Die Schöne Müllerin .....	Schubert
Am Feierabend, Die Schöne Müllerin .....	Schubert
Der Flieger (Elisbeth Meinhard) .....	Hubert Pataky
Teufelslied (Volker) .....	Eugen Haile
Morning .....	Rachmaninoff
O, Thou Billowy Harvest Field (Tolstoi) .....	Rachmaninoff
The Siege of Kazan, Boris Godounow .....	Mousorgsky
Folk Songs—	
Le Cycle du Vin (Old French) .....	arr. by G. Ferrari
Les Cloches de Nantes (Old French) .....	arr. by G. Ferrari
Dame Durden (Old English) .....	arr. by G. Ferrari
No, John, No! (Old English) .....	arr. by Cecil Sharp
Ballade from L'Africaine .....	Meyerbeer
If We Must Part (Ernest Dowson) .....	Margaret Meredith
The Fool of Thule (Fred. G. Bowles) .....	Pietro Yon
I Had a Dove (adapted from Keats) .....	Carl Busch
The Last Leaf (Oliver Wendell Holmes) .....	Sidney Homer

### Philadelphia Orchestra in New York.

This afternoon, Wednesday, January 21, the Philadelphia Orchestra, Leopold Stokowski, conductor, assisted by Alma Gluck, soprano, as soloist, will appear at Carnegie Hall, New York, in a concert for the benefit of the Sisters of the Assumption, nursing sisters of the poor.

The following program is announced:

Overture to Le Nozze di Figaro .....	Mozart
Biondina's Aria from Seraglio .....	Mozart
Alma Gluck.	
Symphony No. 1, C minor, op. 68 .....	Brahms
Arie Dupuis le Jour, from Louise .....	Charpentier
Alma Gluck.	
Death and Transfiguration .....	Strauss

### An Immediate Objection.

"I wonder why we don't have Christmas carols as they did in the early English days."

"No money in 'em," replied the music publisher, positively. "You can't do any of the new dances to a Christmas carol."—Washington Star.

The famous composer and the noted tenor were standing by the rail of the ship looking out upon the tumbling waters.

"Yes," the composer was saying, "you took that high C perfectly."

"If I don't feel better in the morning," replied the tenor weakly, "the high sea is going to take me."

And he staggered toward his cabin.—New York Sun.



## OSCAR SEAGLE'S RECITAL.

The Famous Baritone Affords His New York Admirers a Rare Treat—A Varied Program Magnificently Sung.

Oscar Seagle was heard in recital at Aeolian Hall, New York, on Tuesday afternoon, January 13, assisted by Yves Nat, pianist and accompanist. It was a notable occasion and it is rare indeed that New York recital audiences are afforded a greater treat than was vouchsafed them by this splendid young baritone and his talented assistant. Mr. Seagle was in excellent voice and the charm of his superb vocal training was never more in evidence. The program in full is given below, and it will be seen that he sang first a group of selections from the old masters, then a French group, a German group, and the usual group of compositions by American composers, of which it may be added that he made an unusually good selection, including the rhapsodie by Campbell-Tipton, which is one of the best things that has ever been done by any American.

Mr. Seagle possesses one of the most beautiful voices in purity, size and exquisite tone quality that it is possible to imagine. In addition to this he has learned to vary the color and the nuance, as well as the shade and power of tone, to an extraordinary degree; and in doing this he shows an unusually musical mind and a deep poetic understanding, as well as a careful study, which is able thus to interpret the composer's intention, until it has become absolutely masterly. From line to line of a composition he is able to change the tone, color and quality of his voice effectively to interpret the meaning of the words just as the composer changes his music from line to line with the same end in view. It is an extraordinary piece of vocal virtuosity which indicates a great deal more than mere study, for without innate talent it could not have been accomplished, no matter what amount of effort had been expended on it.

That the audience fully appreciated the unusual ability of this singer was evident from the very first. He won the heartiest applause after his first aria, which was a selection from Bach's "Phoebus and Pan"; and after that it was clear enough that his sympathetic singing and his



OSCAR SEAGLE.

perfect vocal technic, as well as his artistic equipment, had won the audience, and it may be added that the enthusiasm increased to the very end of the program.

Mr. Seagle had appeared on former occasions in New York, and is known here, and this fact was very evident by the unusually large and fashionable audience which turned out to hear him. But there were persons in the audience who had never heard him before, and to many of them, by their own statements, it was a revelation. It would be impossible to analyze this program in detail, but it may be said that the American group made a good comparative showing, and especially that the work of Camp-

bell-Tipton was manifestly an outpouring of genuine inspiration combined with unusual technical facility.

It is impossible to pass over this program without mentioning the excellent accompaniments of Mr. Nat, a very young but very talented Frenchman. Mr. Nat was also heard in several solo numbers and showed great facility and real depth of feeling, although his interpretation, if any criticism can be made, shows too great exuberance, but that, no doubt, is due to the very excusable enthusiasm of youth.

This was the program:

Arie von Pan, from Phoebus and Pan.....	Bach
Non più a me non v'ascondete.....	Giovanni Bononcini
Musette .....	Old French
Tambourin .....	Old French
Oscar Seagle.	
Colibri .....	Chanson
La Plongeur .....	Widor
Psyche .....	Paladilhe
Requiem .....	Debussy
Les Rossignols .....	Rimsky-Korsakoff
Chanson de la puce .....	Mourmorsky
Oscar Seagle.	
VII Etudes Symphoniques.....	Schumann
Yves Nat.	
Provenzaleschlied .....	Schumann
Alte Liebe .....	Brahms
Botschaft .....	Brahms
Zigeuneriana .....	Vítězslav Novák
Zigeunerlied .....	Dvorák
Oscar Seagle.	
Tête Impromptu .....	Faure
Tarantelle .....	Moszkowski
Yves Nat.	
The Silhouette .....	John Alden Carpenter
When I Bring to You Colored Toys.....	
Rhapsodie .....	Campbell-Tipton
Smugglers' Song .....	M. Kernochan
The Eagle .....	Carl Busch
Oscar Seagle.	

## Slezak's New York Recital.

Leo Slezak, the Czech tenor, formerly of the Metropolitan Opera Company, who gave his only New York recital of the season in Aeolian Hall, New York, Saturday evening, January 17, must have been gratified by the hearty welcome accorded him, for Aeolian Hall was sold out and rows of chairs four deep had to be placed on the stage to accommodate the overflow.

His program was of unusual interest, opening with two German arias, the Weber Hün aria from "Theron" and the Tamino aria from "The Magic Flute" (Mozart), and concluding with the Eleazar aria from "La Juive" (Halévy).

Group two comprised Brahms' "Ständchen" and "Maienacht," Liszt's "O Kimm im Traum," Weingartner's "Liebesfeier," Strauss' "Freundliche Vision" and "Cécilie." Bohemian folksongs, "My zlaty rodice," "Mesiček svytl," "Teče voda proti vode," by the Bohemian composer, Novotný, and songs by American composers, Rummel's "June," Homer's "Dearest" and Spross' "Yesterday and Today" constituted group three.

The Bohemian songs were tumultuously received, repetitions being demanded.

Mr. Slezak is now a member of the National Opera Company of Canada.

## Kathleen Howard's Career.

Kathleen Howard has had an unusually diversified career for so young an artist. Besides five years as a regular member of the German operatic stage, she has had operatic and concert successes in no less than seven European countries. She made a memorable success at the Royal Opera of Covent Garden, London, last season, appearing in twelve of the twenty-five performances of the German season. She sang such parts as the Erda, Frika and Waltraute in the "Ring," winning high praise from the London press and the warm personal commendation of Nikisch. She appeared also in "Königskinder" and "The Flying Dutchman," and spent one memorable evening in the wings dressed and waiting to go on as Brangaene in "Tristan and Isolde" as Mme. Kirkby-Lann feared she would not be able to finish the performance. A German training, such as Miss Howard has had, singing leading roles from fifty to seventy times a season, without counting concert and guest appearances, fits one for such feats as singing Brangaene in London without rehearsal. The traditional wit of the Covent Garden porters amused Miss Howard very much. One passes right through the market

on one's way to the opera house. One day she was going to a rehearsal in a very up to date Paris costume. One of the porters, setting down his sack of potatoes, waved the others aside, and said approvingly:

"Very nice, lydy, very nice indeed. I likes to see the lydies when I see working."

The next day Miss Howard had a hard stage rehearsal before her, and appeared in serviceable blue serge. The same porter looked at her and shook his head:

"Not 'alf so nice as yesterday, lydy," he said in a reproachful tone.

## Prominent Teacher and Pupil.

In the accompanying picture Mme. Ada Soder-Hueck, the well known New York vocal instructor and coach, is shown with her artist pupil, Marie Ellerbrook, at her side.

Miss Ellerbrook has just signed a contract for engagements during the entire season of 1914-1915; she will tour the United States and Canada, appearing at 120 to 130 concerts from October until May. Miss Ellerbrook, who is the possessor of a rich, beautiful contralto voice—one of those real contraltos with the cello-like tone—appeared



MME. ADA SODER-HUECK (RIGHT) AND HER PUPIL, MARIE ELLERBROOK.

successfully for years in concert here and elsewhere. She has a big repertoire in the different styles and languages, especially in the refined German lied.

Miss Ellerbrook received her artistic voice training under Ada Soder-Hueck, the eminent foreign singer and vocal instructor. Mme. Soder-Hueck, a dramatic contralto herself, and formerly prima donna at the Vienna Opera, has been for years one of the foremost voice trainers in New York. Many of her former students are filling prominent positions in concert and opera, and many professionals are coaching with her at the present time.

## Melba-Kubelik on Tour.

(By Telegraph.)

Omaha, Neb., January 12, 1914.

To the Musical Courier:

Melba and Kubelik tonight drew the largest concert audience here ever known in the State of Nebraska. Gross receipts were over \$8,000. Last Friday night in Des Moines they had the largest concert audience ever known in Iowa, over seventy-six cities being represented, and there were gross receipts of over \$7,000. P.

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## CINCINNATIANS WILL HEAR BRAHMS MUSIC.

An Overture and a Violin Concerto Figure, on  
Symphony Orchestra Program—Matinee  
Musical Opens Its Season—Events at  
Cincinnati Conservatory and the  
College of Music.

Cincinnati, Ohio, January 27, 1914.

Lovers of Brahms will find the symphony concerts of this week to be performed by the Cincinnati Symphony Orchestra, under the direction of Dr. Kunwald, at Emery Auditorium, Friday afternoon and Saturday evening, greatly to their liking, since the program includes two of his most celebrated as well as melodious compositions, the "Academic Festival" overture and the concerto for violin, which will be played by Emil Heermann, the brilliant young concertmaster of the orchestra. Another particularly graceful number to be played is the Schumann symphony No. 4. The other orchestral selection is Mendelssohn's overture "Calm Sea and Prosperous Voyage."

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Lovers of opera will find the program of the next popular concert to be given at Music Hall Sunday afternoon by the Cincinnati Symphony Orchestra one particularly to their liking, as it is made up chiefly of operatic selections. This is a large item of interest and the fact that the entire program is well known and has been played many times before is another element of popularity. Perhaps the most brilliant and picturesque number of the entire program is the "Ride of the Valkyries." The other orchestral numbers are "Wedding March" from "Midsummer Night's Dream," Mendelssohn; overture, "Magic Flute," Mozart; "Scenes Napolitaines," Massenet; overture, "William Tell," Rossini; Largo in F for strings; "Dorfschwalben aus Nieder Oesterreich," Strauss. The soloist will be Nikolas Kouloukias, first flutist of the orchestra, who will play the Godard suite for flute and orchestra.

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The Matinee Musicale opened its season with an artist recital at the Sinton Hotel last Tuesday, achieving a success that was a happy surprise, not only to the anxious board of managers, and still more anxious president, Mrs. Adolph Hahn, but to the large membership as well. Emilio de Gogorza was the cause of the worried look on Mme. President's face and hurried consultations with the board. Mr. de Gogorza was ill and therefore could not sing. In his place he sent a young man new to America, Paul Reimers. Not only De Gogorza and his managers, but also Julia Culp vouched for the young artist, but yet the president and her devoted aides had not heard him sing. So when Mr. Reimers, with the most charming self-possession, just turned the opening concert into a regular ovation and triumphal procession for himself, everybody beamed. Mr. Reimers is gifted with much poise and a perfect method. As a lieder singer he is beyond compare. After a number of German and French songs, Mr. Reimers ended his program with an American song, "The Sweetest Flower that Blows," sung with much tenderness and delightful simplicity. His accompanist, Theodore Flint, furnished splendid support at the piano, and contributed much to the success of the morning.

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The Saturday student recitals at the Cincinnati Conservatory of Music were resumed yesterday when an excellent program was given by students from the classes of Dr. Fery Lulek, Marcian Thalberg, John A. Hoffmann, Bernard Sturm, Lloyd Miller, Carol Perrenot, Hugo Seiderberg. The following participated: Lucile Blakely, Ruth Ritchey, Mattie Sue Tarry, Margaret Flint, Cornelia Munz, Flora Briggs, Helen Fortune, Constance Baur, Alma Brocker, Bess Marvel Coffin, Pauline Triplett, Janet Watt.

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At eleven o'clock yesterday morning Edgar Stillman-Kelley gave a very interesting lecture on the program to be performed by the Cincinnati Symphony Orchestra, under Dr. Kunwald, in this week's pair of concerts. Mr. Kelley's chief attention was centered upon the Schumann symphony No. 4, but he also gave some interesting data in regard to the Korngold overture. Mrs. Kelley, as usual, gave the piano illustrations. These lectures at the Conservatory are serving an excellent purpose and a large number of symphony patrons are availing themselves of the extraordinary opportunity.

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Thursday evening, January 29, has been fixed for a faculty concert to be given at the Cincinnati Conservatory of Music by Frederic Shailer Evans, Bernard Sturm, Julius Sturm and John A. Hoffmann. Mr. Evans' strenuous duties as a pedagogue prevent frequent concert ap-

pearances and his many friends and admirers of his splendid artistic achievements will be delighted to hear of his approaching concerts. Among the Conservatory faculty members who spent the holidays out of the city were Frederic Shailer Evans and Leo A. Paalz, who went to New York for a season of opera, and George A. Leighton, the premier performance of whose recently completed quartet called him to Chicago. Devotees of the French arts are enthusiastic over the evening of French music to be given by Theodor Bohlmann, Bernard Sturm and Julius Sturm at the Cincinnati Conservatory of Music, Thursday evening, January 15. The program, replete with interest, will be: Saint-Saëns' sonata for piano and violin, D minor; Cesar Franck's sonata for piano and violin, A major, and Godard trio.

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Among the many important and interesting papers read during the four days' meeting of the Music Teachers' National Association at the Odeon last week, that of Louis Victor Saar aroused unusual comment among the educators in attendance. In the harmony conference, Mr. Saar read a paper on "Ultra Modern Tendencies in Music," and treated the matter in such a scholarly manner as to meet with the heartiest approval of those present. As principal of the theory department of the College of Music Mr. Saar made an excellent selection for this particular task. Several members of the College of Music faculty spent the holidays in New York, where they spent much of their time in the company of their colleagues and also attended the grand opera. Those who visited in the east were Lino Mattioli, Douglas Powell and Johannes Miersch. The second chamber concert by the College of Music string quartet will be given at the Odeon January 13. Another program of rare artistic merit is being prepared, and music lovers will be glad to learn that Romeo Gorno

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"An Artist by the Grace of God."  
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will be the pianist. The next concert in the series given by the College of Music chorus and orchestra is announced for January 20. The chorus is being carefully rehearsed by Louis Victor Saar, and will be heard in several delightful works in which he is instructing the members. The orchestra under the direction of Johannes Miersch will also be heard in several important numbers, besides supplying the difficult accompaniments under the direction of Albino Gorno, who takes charge of the solo work.

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Walter Gilewicz, pianist, made his local debut in a recital at the Odeon Thursday night, winning instant recognition of his talent and splendid achievement. Mr. Gilewicz is the most recent addition to the faculty of the College of Music, and his recital was in the nature of an introduction to the local public. His technique is flawless, as was made quite evident in his masterly playing of the Liszt polonaise in E major and the character of the program presented. The opening number, toccata and fugue in D minor, Bach-Taubig, was infused with robust vigor, clear cut and bold. A new side of Mr. Gilewicz's art was shown in the Beethoven sonata in F minor ("Appassionata") when his playing of the lovely theme in the first movement betrayed the poet. As an interpreter of Chopin the audience, composed for the most part of musicians and music dilettante, greeted him with rapturous applause. The well known ballade in A flat major was the most notable of the Chopin group, although the etude, op. 25, No. 2, in F minor had to be repeated. The nocturne, op. 32, No. 1, in B major was a thing of haunting beauty. In addition to these numbers, Mr. Gilewicz played the etudes, op. 10, No. 12, C minor; op. 10, No. 3, E major; op. 10, No. 5, G flat major; waltz, op. 64, No. 2, C sharp minor, by Chopin, and the sonette in A flat major of Liszt.

JESSIE PARTLOW TYLER.

## Bernard Steinberg's Metropolitan Success.

At Aeolian Hall, New York, January 17, Bernard Steinberg, baritone, perhaps better classified as a basso cantante, made his metropolitan debut. Next day New York's leading papers sounded his praises, the following being excerpts:

The singer has a baritone voice of power, resonance and sufficient range. . . .—Herald.

At Aeolian Hall, Bernard Steinberg, the excellent baritone, was heard in a recital.—Evening Post.

Bernard Steinberg, a baritone with a very pleasing voice, gave a recital last night.—Evening World.

. . . It was a liberal and well planned program. Mr. Steinberg is without question a musician and a singer who has enjoyed sound training. . . . He interpreted intelligently.—Sun.

A large and fashionable audience greeted Bernard Steinberg last night. He possesses a baritone voice of heroic proportions, with a quality of exceptional warmth and richness.—The American.

Steinberg showed himself a conscientious and painstaking artist, with a voice of nice quality, rich in the lower register, and serviceable in the upper range. . . . The interpretative side of his art is commendable, and his enunciation good in all three languages. His recital was most enjoyable, and his audience often gave evidence of satisfaction.—World.

It is a rich voice of large volume and full-reaching power, and one admirably adapted to the kind of singing which dominated the program, the robust and dramatic. When he was concerned with this style the singer obtained results which are not bettered by any but exceptional bass baritones on the concert stage. . . . In the matter of musical taste and feeling in the interpretation of his songs, Mr. Steinberg was entirely satisfactory. He sings with a good deal of authority and repose, and does not fail to convey the proper mood of his song.—Times.

The artist possesses a splendid baritone voice, well schooled, and with such breath control that he is enabled to produce grand effects. A highly intellectual effort was in Lowe's and Wolf's songs. . . . The public gave the singer a real ovation, and poured applause on him for his noteworthy efforts.—Evening Staats-Zeitung. (Translation.)

A real ovation was tendered Bernard Steinberg, the applause frequently breaking in on the music, or during a rest. Mr. Steinberg has such superior merit, such grace in his singing, that the audience was friendly to him from the first. His voice is sympathetic, of much warmth, and he handles it with the best of schooling, this showing most in the wonderful economy of breath. He displays strong intelligence, and no small refinement of tone. He shone also through his very distinct enunciation, so that his recital made very pleasant impression.—Staats-Zeitung. (Translation.)

Mr. Steinberg is not a novice in the concert hall. He was heard in the Hippodrome last year, in conjunction with his famous colleague, Sirota, and last summer created no little stir in London. His voice is a bass-baritone of excellent quality, agreeable in timbre, and sympathetic, and his interpretations show intelligence and feeling. . . . The crowd seemed to find more enjoyment in Goetzl's "Warte Noch," which received an encore, and in the same composer's "Wo wird einst."—Press.

Mr. Steinberg disclosed a voice of really beautiful timbre, and one which in mezza voce he used with much delicacy. . . . His intelligence of interpretation was unusual, and his musical instincts sincere and sure. It is to be hoped that Mr. Steinberg will be heard again, and that his music will include some of the Jewish ritual.—Tribune.

## Florence Hinkle Praised South and West.

Huntington, West Va., and Milwaukee, Wis., add their plaudits to the already large number earned by Florence Hinkle, the popular New York soprano. They are as follows:

Those who heard Florence Hinkle, she of the bell-like voice and ideal temperament for concert work, realized that they had heard one of the world's great concert singers when she had completed her last solo last Monday night. Florence Hinkle is the possessor of a lyric voice of absolutely pure quality, her voice has in it more beauty, sheer refinement and purity than any voice which has been heard in Huntington for many a day.—The Huntington Advertiser.

Miss Hinkle, who gave two groups of songs, and Charpentier's "Depuis le Jour," charmed the audience with the beauty of her voice and revelation of a splendid art. Miss Hinkle is, indeed, among the greatest soprano singers. Her voice is a finely placed, naturally beautiful organ of good range and flexibility. The beautiful bird-like quality of tone of Miss Hinkle's voice made of Woodman's "A Song of Joy," Park's "A Memory" and Salter's "Her Love Song" particular pleasures, while the songs were otherwise made intelligent to the audience by reason of the singer's excellent enunciation and appealing for the sweetness in their musical conception.—Milwaukee Free Press.

Miss Hinkle, who appeared in two groups of ballads and an aria from Charpentier's "Louise," impressed her listeners as on former occasions, with the charm of her art. She combines a soprano voice of most pleasing quality with simplicity and grace in the exposition of a song that make her singing genuinely enjoyable.—The Milwaukee Journal.

The appearance of Florence Hinkle, soprano, is always an occasion for rejoicing, and was particularly so at this concert. The soloist was in glorious voice, and it was only natural that the audience should go into ecstasies over her singing.—Milwaukee Daily News.

Miss Hinkle is an artist. With a voice of beautiful timbre, fine schooling and a musical temperament, she sings her songs with that beautiful simplicity which marks the artist and carries conviction with it. Schubert's "Du bist die Ruh" was sung with that "sweet repose" and beautiful cantilene so necessary, while the little song of Homer's, "Ferry Me Across the Water," had that piquant charm that completely won her audience. (Advertisement.)



### Umberto Sorrentino's Successes.

Three recent successful engagements of the Italian tenor, Umberto Sorrentino, two of them with symphony orchestras, have been noted in the columns of the *MUSICAL COURIER* within the past month. They were respectively, with the St. Louis Symphony Orchestra, Max Zach, conductor; the Springfield (Mass.) Symphony Orchestra, Carl Jensen,



UMBERTO SORRENTINO.  
Tenor.

conductor, and in concert at North Adams, Mass. Extended press notices sometimes take too much of the reader's time to go through, therefore the headings which appeared above such notices are herewith quoted from the leading local papers:

**LARGEST AUDIENCE OF THE SEASON. SORRENTINO REPEATS ARIOSO FROM "I PAGLIACCI," WITH ORCHESTRAL ACCOMPANIMENT. FOUR RECALLS, FOLLOWED BY ANOTHER ENCORE SONG AFTER HIS GROUP OF NEAPOLITAN SONGS.**—St. Louis Republican.

**PUBLIC ENTHUSIASTIC. AFTER FIVE RECALLS SORRENTINO HAS TO REPEAT "RIDI PAGLIACCI." AN ENCORE FOR HIS "REVE MANON"—SINGS "I HEAR YOU CALLING ME."**—Springfield, Mass., Daily News.

**PACKED HOUSE. QUARTET FROM "RIGOLETTO" AND SEXTET FROM "LUCIA"; DUET FROM "LA GIOCONDA," "PAGLIACCI" AND "MANON" SUNG. THE PUBLIC GAVE HIM OVATIONS. IS THE BEST TENOR EVER HEARD.**—North Adams Democrat. (Advertisement.)

### Bonci Again Lauded in Spain.

Alessandro Bonci continues his triumphs in Spain. The tenor sang the leading role in a performance of "I Puritani," December 14. The following excerpts, culled from the Madrid press of the following day, again testify to the unimpeachable art of the great tenor:

Bonci, one of the long chain of virtuosi that Italy has given to the world, sang the music of "I Puritani" in a strong, firm voice, accenting his work in an admirable manner.

He recited the andante in a marvelous manner, sustaining the acute tessitura without any effort and giving to the public the impression that the singing was not that of a mere man.

As an actor, he has gained much and his costumes accord rigorously with the times portrayed.

In the last act he was stupendously colossal. With extraordinary brilliancy, he struck and sustained a high D flat, his voice rising above the music of the orchestra. Bonci received a unanimous and insistent ovation.—El Correo Español, Madrid, December 15, 1913.

Alessandro Bonci, the famous tenor, sole champion of the opera, "I Puritani," is, in our opinion, the only one capable at the present time of singing the partitura of this opera and of many others which were included in the repertoire of our own immortal Gayarre.

He was much applauded in the "A te, o cara," in the duets and the concertante and received many curtain calls as a reward for his incomparable work.—El Heraldo de Madrid, December 15, 1913.

Bonci, recalling the occasion of his first appearance at the Royal Opera House several years ago, sang as if inspired by the supreme art of the pure Italian school. The andante in which he valiantly struck and extremely high note was the cue for much applause. But it was in the third act that he achieved his most legitimate and complete success. The romanza was sung with great pathos; the duet was a perfect, unimpeachable work of art. At the finale he was recalled over and over again, to acknowledge the ovation given him by an enthusiastic public.—El Imparcial, Madrid, December 15, 1913.

Bellini's old opera, "I Puritani," was given last night and the

hero of the evening was Alessandro Bonci, incomparable among tenors.

The entire press of Madrid is unanimous in its applause and prodigal in its praise of Bonci, who in his rendering of "I Puritani," received the most enthusiastic ovation from the audience.

The singing faculties of this great tenor did not waver at any time during his singing of the partitura. His exquisite art, specially in the high register, lends great dramatic relief to the work of the author.

The opening phrases, "A te, o cara," he sang with incomparable tenderness and feeling, terminating the andante in a masterly manner.

The public was lavish in its applause after his singing of the romanza in the third act, in which he seemed to be inspired, and in the duet, as well as in the finale of Act III. He sang as only Bonci can sing these numbers.

Numerous curtain calls, a tempest of applause and many encores, crowned the work of this great artist, Alessandro Bonci.—La Prensa, Madrid, December 15, 1913. (Advertisement.)

### Beatrice Wheeler's Career.

Beatrice Wheeler, one of the many American artists associated with the Chicago Grand Opera Company, a mezzo-soprano of unusual attainments, is Boston born and



BEATRICE WHEELER.  
As Waltraute in "Götterdämmerung" at Royal Opera, Madrid, Spain.

bred, and spent the first two years of student life in that city with Emma Howe. She then went to Italy and continued her studies with Carlo Sebastiani. In 1906 she made her debut at San Carlo, Naples, in "La Favorita." She made such a pronounced impression that after singing in several of the minor cities of Italy, enlarging her repertoire, she was engaged to return to the National Opera House and remain there two seasons. Her work was so satisfactory that the management desired a continuation of the engagement, but she preferred a change and went to the Costanzi in Rome, appearing under the direction of Pietro Mascagni. The two succeeding seasons she spent at the Teatro Real in Madrid, Spain, and her success with the capricious Spanish public should serve as an index to her merit. Singularly enough, Beatrice Wheeler has never appeared in opera in her native land; but the last of the season she made a spring tour in California in concert and although operatic work is not conducive to producing best efforts for the concert platform, she triumphed signally.

Since the opening of the 1913-14 season she has appeared as leading contralto with the Chicago-Philadelphia Grand Opera Company in such roles as Amneris in "Aida," the Witch in "Hansel and Gretel," the title role in "Carmen," etc.

### Mme. Ohrman to Be Entertained by Governor Eberhardt

Luella Chilson Ohrman will be the soloist with the St. Paul Symphony Orchestra on January 25 in St. Paul, and January 26 Governor Eberhardt, of Minnesota, and his wife will give a reception for Mme. Ohrman at the St. Paul Hotel, at which Mme. Ohrman will present her attractive Japanese cycle, which she sings in costume.

### A Springfield Concert.

Springfield, Mass., January 16, 1914.

Umberto Sorrentino, the brilliant young Italian tenor, scored a pronounced success with the Springfield Symphony Orchestra, in the New Auditorium, on January 5. He was in good voice, and was obliged to repeat his aria, "Ridi, Pagliacci." For his second number he sang a group of three songs, "Reve," Manon; "Good-bye," Tosti, and "For You Alone," by Sheel, with cello obbligato. This instrument was played in most musicianly style by Carl Jensen. Harry H. Kellogg was an admirable accompanist. For a final encore, Sorrentino sang "I Hear You Calling Me," with artistic finish and exquisite mezza voce effects.

The orchestra, directed by Emil Jansen, played with intelligence and unity, rarely found in a body of amateurs. They played the "Magic Flute" overture, prelude to "Lohengrin," andante from Beethoven's Fifth Symphony, a lovely little Märchen, by Komzak, the "Spanish Suite," by Marchetti, and Elgar's "Pomp and Circumstance" march closed the program. The concert was enjoyed by an extremely appreciative audience, which comfortably filled the hall. Sorrentino, in commenting on the hall, declared the acoustics to be more perfect than any in which he has sung. The finest pianissimo tones were heard with perfect ease from any part of the vast room. There is decided demand for Sorrentino as soloist for the same concerts early next season.

R. F. E.

### Polese's Travels.

Few foreign artists have traveled more extensively in this country than Giovanni Polese. Besides singing with the Manhattan Opera Company in New York, Philadelphia, Boston, Baltimore, etc., he accompanied Mme. Tet-



GIOVANNI POLESE AS RAFAELE IN "JEWELS OF THE MADONNA."

rizzini on her first American concert tour, and last season joined the Chicago Opera Company, with which he is now connected, for the transcontinental tour. He has also visited Pittsburgh and Cincinnati.

### Max Jacobs' String Quartet Concert January 25.

The second subscription concert, fifth season, of the Max Jacobs String Quartet, with Earl la Rosa, assisting pianist, is to take place next Sunday afternoon, January 25, at 3 o'clock, in Carnegie Lyceum, New York. This is the program:

Quartet, Op. 59, No. 3.....Beethoven  
Quartetto Sinfonico (17th Century).....Sammartini  
(First Time)  
Intermezzo.....Ippolitoff-Iwanow  
Humoresca Scherzando  
Quintet for Piano and Strings, Op. 44.....Schumann

A New York church choir has a special barber. It's all right so long as he doesn't try to shave their notes.—Durham (N. C.) Home Circle.



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## BRUCKNER AND BRAHMS JUXTAPOSED IN BOSTON.

**Symphony Program Curiously Arranged—Titta Ruffo Sings Magnificently in Concert—MacDowell Club Activity—Sinfonia Fraternitery of New England Conservatory Offers Prize—Other Boston Musical Events of the Week.**

Boston, Mass., January 15, 1914.

The program for the twelfth pair of Boston Symphony Orchestra concerts this week was a curious one with Bruckner and Brahms in close juxtaposition. On the whole it was the performers rather than the works performed that interested most at these concerts. Bruckner's ninth symphony (unfinished) can hardly be called one of his most inspired compositions and in no way equals other works of this great composer. No more is Brahms' piano concerto in D minor, despite Harold Bauer's devotion to it, a work of universal appeal. In his performance, however, Mr. Bauer heightened and revealed its best points without sacrificing its classic austerity and sobriety of mood. With a tone of serene and noble beauty, coupled with complete sympathy and understanding of the composer's intention, Mr. Bauer made this work impressive even to the doubting ones, and thus imbued it with a certain grandeur and of grave beauty hitherto unrevealed.

Not a trace of the traditional coldness of Boston audiences was evident at Titta Ruffo's concert at Symphony Hall on Sunday afternoon last; which goes to prove that Bostonians are very much like other human beings in according recognition to extraordinary gifts plus a magnetic personality. And Titta Ruffo's gifts are indeed extraordinary. His voice is a magnificent one, powerful, brilliant and of marvelous range. Particularly in its high tones is it unique, savoring, as it does, of a full bodied, glowing tenor. Nor have his remarkable control of breath and many fine feats of vocal technique been exaggerated in preliminary reports. Crowning all this, however, and doubly enhancing his vocal achievements is the strong appeal of Mr. Ruffo's personality—one of elemental force and strength, of masculine vigor combined with boyish naivete. A vivid spontaneous spirit animates all he does and so projects itself to his audience as to make them communicatively responsive and animated even to the forgetting of native dignity and reserve in the vociferous expression of their approval. Mr. Ruffo sang the Prologue from "Pagliacci," the "Largo al Factotum" from the "Barber" and the "Brindisi" aria from "Hamlet" and made them "sound" even with the lack of orchestral accompaniment. How much more then could he make of them with this addition and an operatic background as well. In his group of Italian

and Spanish songs, Mr. Ruffo was perhaps most at his ease on the concert platform, and displayed in them many of the finer aspects of his art. As assisting artists in this concert were Florence Hinkle, soprano, who sang with her well known musical taste and vocal beauty the "Depuis le Jour" from "Louise," and the "Vissi d'Arte" from "Tosca," and William Morse Rummell, who played sundry violin pieces. Both of these artists responded to encores—and so, of course, did Mr. Ruffo, times without number. Arthur Rosenstein accompanied Mr. Ruffo and Miss Hinkle.

Interesting features of the program given by the MacDowell Club at Copley Hall on Wednesday afternoon were the violin playing of Maurice Koessler, a first violinist of the Boston Symphony Orchestra, and a first performance in this country of Michael Nyrop's suite, "Summer Songs," written for three voices, strings and piano. Mr. Nyrop played the piano part, and the singers were Mmes. Calvert and Hemenway and Mr. Huddy. The accompanying string orchestra was composed for the most part of members of the MacDowell Club, under the direction of Frederick Mahn of the Boston Symphony Orchestra. The playing of Edna Gunnar Peterson, the young Chicago pianist who made such a successful appearance at the Boston Opera House concert earlier in the week, was another most enjoyable feature of this concert. Miss Peterson was called upon to take part in this program quite unexpectedly, when it developed that Alice Eldridge, the original soloist, had been unavoidably detained and could not appear.

Approaching concert engagements of Jessie Davis, the accomplished pianist, are: January 18, New York; January 21, Concord, Mass., and January 27, Steinert Hall, Boston.

Eleanor Spencer further confirmed the good impression made here by her excellent playing in a recent Sunday afternoon concert, at her recital on Wednesday afternoon at Jordan Hall. In the appended program Miss Spencer revealed a tone that was always clean, clear and musical, an ample technical proficiency and a keen sense of rhythmic values. Nor was she lacking in the less obvious but most essentially important side of her art—interpretative insight and emotional expression:

Organ Fantasia and Fugue, G minor.....Bach-Liszt  
Rhapsodie, op. 79, No. 2, G minor.....Brahms  
Two Intermezzi, op. 117, Nos. 1 and 2.....Brahms  
Capriccio, op. 76, No. 2, B minor.....Brahms  
Sonata, B minor, op. 38, No. 11.....Chopin  
Etude, G flat major (Octave).....Chopin  
Reverie.....Debussy  
Danse Nègre.....Cyril Scott  
Three Etudes, op. 8, Nos. 1, 10, 12.....Scriabine

Alexander Bloch, the young American violinist, a pupil of Sevcik and Auer, who recently made his New York debut at a concert in Aeolian Hall, and won the endorsement of the press and public in that city, will give a Boston recital at Jordan Hall on Wednesday afternoon, January 21. Previous to this concert Mr. Bloch appeared at the Thursday Morning Musical Club, where his decided violinistic talent aroused much interest.

The Sinfonia Fraternitery of the New England Conservatory of Music has offered a prize of \$100 and a gold medal for the best male chorus with piano accompaniment submitted before October 20 by a male composer, who is also a citizen of the United States. The judges will be Victor Saar, Cincinnati; Gustav Strube, Baltimore, and Frank Damrosch, New York.

At a concert given in Jordan Hall on Thursday afternoon to increase the benefit fund of the Tau Beta Beta Society, Beatrice Harrison, the eminent young cellist, and Reinald Werrenrath, the accomplished young baritone, furnished the musical program. The numbers given by both artists, though in no sense of the popular order, were nevertheless chosen with a view to the more or less social nature of the occasion, and made no taxing demands on the listener. Miss Harrison's absolute mastery of the technique of her instrument and the tone of perfect beauty which she draws from it are enough in themselves to command profound admiration, but when is added to these rare musical taste, artistic discrimination and charm of personality, the combination is well nigh irresistible. Mr. Werrenrath is a type of young American musician good to hear and see. And this word musician is used advisedly, for Mr. Werrenrath is more than a singer vocally expert and pleasing; he is sincerely and thoroughly musical, with a keen understanding of and appreciation for all that goes to make up this art. That this inherent musicianship is reflected in his singing, in his choice of songs and their interpretation is but natural and logical. Varied and ever active, too, is his musical interest, and young or obscure song writers owe much to his discovery and exploitation of their efforts. On this occasion there were at least two songs new to Boston concert halls which merit further hearing; these were F. Morris Class' "Why Does Azure Deck the Sky," and "Witch Woman," by Deems Taylor.

This latter, written by Mr. Werrenrath's room mate of college days, is an unusually original and beautiful composition. George Falkenstein played sympathetic accompaniments for both artists.

The marriage is announced on January 12 of Malcolm W. Sears, a graduate and instructor at the Faeltten Piano-forte School, to Annie A. Mackay, a former pupil and graduate of the same institution.

BLANCHE FREEDMAN.

## Sievekink Coming to America.

Martinus Sievekink, the eminent Dutch pianist, will make an American tour next season, 1914-15, under the management of the Concert Direction M. H. Hanson, of New York.

Sievekink visited this country in the winter of 1895, and just prior to the Christmas holidays of that year appeared in Boston with the Boston Symphony Orchestra playing the Saint-Saëns G minor concerto. The following press tributes were accorded him at that time:

About the complete success of Martinus Sievekink, the pianist, however, there can be no doubt whatever. He chose the fascinating Saint-Saëns concerto No. 2, a work of the most spontaneous piquancy and loveliness from beginning to end. And he played it like a master. His touch is beautifully delicate and clear, his trills and runs smooth and sparkling, and his bravura faultless so far as technique is concerned. He won marked favor with the great audience, and at the close of the concerto was recalled more times than it is necessary to recount.—Boston Traveler.

The Symphony Orchestra gave its seventh concert of the season last evening in Music Hall. The soloist was a most pleasant surprise; he came here unheralded and yet his work proved that he was a pianist of the very finest calibre. He is amply provided for in the way of technique; he conquers difficulties with the ease and grace of an approved master. His playing is clean, clear, and the workmanship is of the finest quality; it is strong, virile playing without a trace of affected prettiness or morbid sentimentality. Mr. Sievekink was received with the greatest enthusiasm, and was recalled seven times, an honor won by his merits alone, and these merits place him in the very first rank. If all his work is as fine as the first specimen given he may have one or two equals, but no superiors.—Boston Saturday Evening Gazette.

The seventh symphony concert was given in the Music Hall last Saturday evening. Mr. Sievekink made his first bow to a large Boston audience at this concert. His playing of the concerto was superb. He evidently possesses great physical strength, the exertion of which he, however, never pushes farther than the piano can bear. Since we heard the composer himself play this movement in London, in 1879, we have heard no one make the effect with it that Mr. Sievekink did last Saturday. It was the ne plus ultra of irresistible bravura playing, yet never really, so to speak, outrunning its own legs. As for technique! Whew! How those terrible thirds and sixths went! It was thoroughly superb. The effect upon the audience was electric; the pianist was recalled seven times.—Boston Transcript.

He is without affectations, is not a victim to the wiles of rubato in its irritating excesses, and his style has nothing of sugary sentimentality. The player never comes between the music and its hearers with display, of disturbing peculiarities, of eccentric individuality. His finger work is exquisite in its certainty and its finish. His use of the pedals is masterly. He made an unmistakable conquest of his audience, which applauded him with immense fervor at the close of the first and second movements, and when the concerto was ended it broke into a perfect frenzy of plaudits. Rarely has more enthusiasm than he aroused been earned by an artist in Music Hall, for he was stormily recalled seven times.—Boston Herald.


The seventh symphony concert in this fifteenth season, marking the 1320th performance. The concert did not really commence until Martinus Sievekink came forth to supply the Saint-Saëns concerto, and then what a concert! It was in many respects the best of the season, chiefly due to Sievekink's masterly rendition and the orchestra's sympathetic reading of such a genuinely refreshing and pleasurable number as Resnick's overture to "Donna Diana."

Sievekink took the first movement rather doubtfully, as if in fear of the important verdict of that audience. His case was clearly won, however, with the completion of the first movement, and the second and third sky-rocketed off with a brilliancy and dash and a wisdom of technique that established the player at once as a master of the piano, and bound for a station called "Glory." It rarely happens that a Saturday night symphony audience hints a request for an encore by recalling the artist for the sixth or seventh time. . . . Sievekink's playing had the greater value and charm from its utter modest mien. He is devoid of the effeminate foibles in hair, dress or pose which characterize other soloists; he is entirely unaffected and without manly. Good for Sievekink, say I. Let us have more of him.—Boston Standard. (Advertisement.)

## Maud Powell's Success.

Maud Powell, the noted violinist, began the second half of her season on Friday, January 16, at Baltimore, when she gave a recital at the Peabody Institute before such a large house that some of the audience was seated on the stage. Her success was as great as it always is, and she was greeted with a warm ovation. Mme. Powell is engaged to play through Florida for the rest of January. From there she goes west through the Southern States and Texas, appearing in a regular series of concerts in each State.

What the German audience demands above all things is dramatic expression. With this idea constantly in mind singers are prone to force their voices. Hence the very defective singing that now prevails in Germany.—Musical Review.



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## MUNICH ROYAL OPERA GIVES WAGNER'S "RING."

Many Notable Impersonations Witnessed in the Music Dramas—Max Reger's Ballet Suite Given—Marcella Craft Has Success in Berlin—Dr. Hartmann Dedicates "Te Deum" to King L. wig III.

Finken Str. 2,  
Munich, January 2, 1914.

The splendid production of Wagner's "Ring" by the Royal Opera Company brought forth many notable impersonations. Knote's Siegfried was, as ever, masterly, heroic and compelling. Paul Bender's Wotan was majestically impressive. Brunnhilde was portrayed by Mrs. Mottl-Fassbender with great beauty and fine feeling. Sador as guest gave his well known delineation of Alberich. Maude Fay was an ideally youthful and beautiful Freia. In Sieglinda Miss Fay's vocal and artistic attainments were remarkable.

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Bertha Morena gave a moving interpretation of Leonore in "Fidelio" at the Royal Opera on December 27. The exquisite inflections of her beautiful voice, the deep sincerity of her acting depicted most vividly the courage and fidelity of Beethoven's noble heroine. She was repeatedly called before the curtain by an admiring and devoted public. Otto Hess conducted with power and deep musical perception.

\*\*\*

Max Reger's Ballet Suite was given in Munich for the first time, by the Konzertvereins Orchestra under the leadership of Ferdinand Loewe. The brilliancy, freshness and charm of the composition were brought out with fine discrimination by Mr. Loewe, and with an authority that bespoke the fullest appreciation of its possibilities. The Ballet Suite was followed by Brahms' piano concerto in B major with Arthur Schnabel as the soloist. His reading was powerful and imposing. A splendid rendition of Beethoven's A major symphony completed the program.

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The fourth concert in the series by the Musical Academy was given Christmas evening under the direction of Bruno Walter. Bruno Ahner was the soloist. The concert was marked by that high degree of musicianship which one has come to associate with the events at the Musical Academy.

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The Te Deum, written by Dr. P. Hartmann, a Franciscan monk, and dedicated to King Ludwig III., of Bavaria, had its initial production in the Tonhalle. Dr. Hartmann conducted and the presence of the King and Queen lent distinction to the occasion. The Te Deum is an oratorio in three parts, for soloists, choruses, full orchestra and organ. The work is imbued with genuine religious fervor.

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The Intendant of the Berlin Royal Opera Company, His Excellence Von Hülsen-Haesler, in response to a wish expressed by Prince Adalbert, invited Marcella Craft, of the Munich Royal Opera, to appear as guest of honor in a special performance of "Madame Butterfly" on December 29. Miss Craft's sincere and appealing interpretation of Butterfly, which has won her so much distinction in Munich, was tumultuously applauded by a large and representative Berlin audience.

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An interesting and scholarly program, including compositions from the seventeenth century to the present time, was chosen by Werner Josten and Luigi Magistretti for their joint recital. Mr. Josten's baritone voice is of a singular richness and charm, and his delivery is quite flawless. He was most warmly applauded. The harp solos of Luigi Magistretti were a revelation. In them he achieved some marvelous orchestral effects. The audience would not be satisfied until he had added three extra numbers to an already generous program. Mr. Magistretti is a teacher in the Berlin Academy.

ALICE L. BRYANT.

### Oscar Seagle May Receive Pupils.

Oscar Seagle, the noted baritone and exponent of the De Reszke method, is stopping at the Hotel Laureton, 147-149 West Fifty-fifth street, New York, and will be there until March 5. It is understood that he will be willing to receive pupils there during this period, provided his frequent artistic engagements admit of it. Among these engagements he is to appear with the Cecilia Club, the New York Symphony Orchestra, the Tuesday musicales at the Waldorf, and numerous private affairs.

Mr. Seagle studied for years with De Reszke and prepared pupils for the great master until the requirements of his own teaching made that practically impossible. Mr. Seagle and Mr. de Reszke are on the most intimate terms and M. de Reszke has said repeatedly that Seagle was thoroughly competent and entirely qualified to teach the method

by which de Reszke has succeeded in turning out so many great singers. The fact that the pupils of both of these great masters of the vocal art are actually at present on many of the largest operatic stages of the world today is sufficient proof of the efficacy of the method.

## PHILHARMONIC CONCERTS.

Splendid Performances Given by New York's Leading Orchestra in Manhattan and Brooklyn—Mischa Elman the Soloist.

It is one thing to give agreeable interpretations of the average good compositions, for symphony orchestra, and quite another thing to grasp and express the depth, breadth and veiled beauties of Brahms as Conductor Josef Stransky did at the concerts of the New York Philharmonic Society in Carnegie Hall on Thursday evening and Friday afternoon, January 15 and 16, when the great composer's second symphony was the most important work on the program. Needless to say, without the fine body of instrumentalists Mr. Stransky is privileged to conduct, such a performance of Brahms, or of anybody else, would have been impossible.

The melodic phrases for cellos, horn, oboe, first violins, in the adagio non troppo of this second Brahms' symphony are enough to test the musicianly qualities of the players. The allegretto grazioso offers ample opportunity for the woodwind instrumentalists to display their delicate staccato. In every instance the orchestra was equal to every demand of the composer.

Mischa Elman was cordially greeted on his entry and warmly applauded on his exit. His suave and easy performance of Tchaikowsky's violin concerto was much to the liking of his hearers. He put into the melodies of this work a tenderness which is often wanting in some of those violinists who play this concerto with vigor and authority, but without charm.

The technical difficulties of this score, which are considerable, were not noticeable in Mischa Elman's performance. He made them entirely subservient to tonal beauty and melodic attractiveness. Carnegie Hall was entirely filled. The program was as follows:

Overture, Fingal's Cave.....Mendelssohn  
Symphony in D.....Brahms  
Concerto for violin.....Tchaikowsky  
Mischa Elman.

Overture, Tannhäuser.....Wagner

The opera house in the Brooklyn Academy of Music was thronged on Sunday afternoon, January 18, when Mischa Elman appeared as soloist with the New York Philharmonic Society, Josef Stransky, conductor, in the third Brooklyn subscription concert of the season.

Bruch's concerto in G minor, op. 26, and Saint-Saëns' introduction and rondo capriccioso, op. 28, were Mr. Elman's contribution to the program, and the audience would feign have heard more, but the violinist chose to limit his numbers to those previously announced on the program. The same limpidity of tone and wonderful execution throughout all the mazes of intricate technic, coupled with the temperament of the true artist, which has placed this young violinist among our greatest virtuosi, were ever in evidence.

Goldmark's overture, "Spring"; Reger's a ballet suite (given for the first time in Brooklyn), and Godard's Symphony Oriental, op. 84, also given for the first time at these concerts, were the orchestral numbers received with warm endorsement from the audience, because of exceptionally fine readings.

### Brenau Conservatory Concert.

Brenau Conservatory, the musical department of Brenau College, Gainesville, Ga., gave a concert by the Handel Trio, composed of Mrs. H. J. Pearce, violinist; Mary Helen Howe, soprano, and Elmer Zoller, pianist, in the auditorium, January 12. The trio are members of the staff of the conservatory. January 15, Dr. Henry G. Hanchett, assisted by Miss Howe, gave an organ recital; he, also, is a member of the staff, and is well known in Greater New York. These concerts and recitals give students at the college, and especially the music students of the conservatory, opportunity to hear much good music. Dr. T. J. Simmons and his wife are doing a telling work at all this.

### Another Thoms Pupil in Grand Opera.

Eva Tugby, the young Buffalo soprano, has been engaged as soprano of the Doré Grand Opera Stars. As the Indian princess in "Everywhere," she made a hit; later she appeared, with success, in New York in various prominent concerts, and her June recital at Hotel Iroquois, Buffalo, was heard by a distinguished audience. Miss Tugby appears in New York soon. Another singer (Thoms' pupil) just signed with Savage, is Francie Schofield, referred to by Mrs. Thoms as "My best alto." Viola Schammer is getting ready for public work; she, too, has been taught by Mrs. Thoms.

## NIELSEN-GERARDY CONCERT.

Popular American Soprano and Distinguished Belgian Cellist Heard at Carnegie Hall, New York.

If applause is a criterion of the public's taste, Alice Nielsen ought to give greater space to songs in English on her programs in future, for it was evident at the recital with Jean Gerardy in Carnegie Hall, New York, last Sunday afternoon, January 18, that she moved her audience more readily with her songs by American and English composers than she did with her Italian, German and French songs. Brewer's "Fairy Pipers" was not only redemanded, but the repetition was encored. And the added number—Ronald's "Down in the Forest"—was one of the most enjoyable items on the long program. Schubert's "Du bist die Ruh" and Brahms' "Botschaft" were seemingly not much in sympathy with the singer's temperament and fell short of making their due effect, such as Alice Nielsen made with Parker's "The Lark Now Leaves Its Watery Nest," or Spross' "The Will o' the Wisp," for instance.

Brahms' "Wiegenlied" was taken very slowly and without the characteristic German warmth and heartiness of sentiment which Brahms requires. The singer's beauty of voice and simple charm of manner carried the song through, however, and it was well applauded.

Bemberg's "O toi" was particularly well sung. If the words had been in a language intelligible to the audience it would have undoubtedly made a sensation.

Sjogren's "Dors, chère Prunella" was delightfully dainty and tender. With the exception of an occasional song here and there which was not happily chosen, the recital was a pronounced success and one of which Alice Nielsen may well be proud.

Jean Gerardy, the well known and universally admired Belgian cellist, was at his best in Boellmann's "Variations Symphoniques," and Boccherini's "Suite," though it would be impossible to find fault with his playing in any of the numbers on the program. Such perfection of technic, beauty and variety of tone, delicacy of detail, justness of intonation are not excelled by any cellist today before the public. The captious critic might deem the over prolonged and delicate trill in Bach's air too French or feminine for the austere theme of the old Saxon composer. But it can hardly be called a blemish when an artist is more highly refined than he need be.

In Davidoff's "Am Springbrunnen" he played passages in the upper register of his cello which would have done credit to a violinist for sprightliness and delicacy. Bach's air was played with a superb tone—full, singing, passionate, almost human. This air, which the cellist played in D, is more famous in its Wilhelmj arrangement in C for the G string of the violin.

It really belongs to the orchestra, however, and is to be found in the third movement of the suite in D for two violins, viola, bass, tympani, two oboes, and three trumpets.

Jean Gerardy was recalled again and again at the end of the program. Although it was long past five o'clock the audience would not leave the hall until he had given an extra number.

The printed program, without the supplementary compositions, is herewith given:

Care Selve.....	Handel
Deh vieni non tardar (from opera Nozze di Figaro).....	Mozart
Miss Nielsen.	
Variations Symphoniques.....	L. Boellmann
Mr. Gerardy.	
Du bist die Ruh.....	Schubert
Lorely.....	Liszt
Wiegenlied.....	Brahms
Botschaft.....	Brahms
Miss Nielsen.	
Kol Nidrei.....	Max Bruch
Mr. Gerardy.	
Perles.....	Sinding
Dors, chère Prunella.....	Sjogren
Chanson triste.....	Duparc
A Toi.....	Bemberg
Miss Nielsen.	
Suite for violoncello.....	Boccherini
Adagio—Allegro.....	
Mr. Gerardy.	
The Lark Now Leaves Its Watery Nest.....	Parker
The Leaves and the Wind.....	Leoni
The Will o' the Wisp.....	Spross
Fairy Pipers.....	Brewer
Miss Nielsen.	
Air.....	Bach
Abendlied.....	Schumann
Am Springbrunnen.....	Davidoff
Mr. Gerardy.	
Arthur Rosenstein, accompanist for Mr. Gerardy.	
Charles Strony, accompanist for Miss Nielsen.	

### Carl Hahn Improving.

Carl Hahn's many friends and pupils will be glad to hear that the New York pianist is slowly recovering from an attack of pneumonia at his home, 172 West Seventy-ninth street, New York. Mr. Hahn was taken ill December 22, and although not yet out of danger, is progressing satisfactorily.



## FLORENCE

## TRUMBULL

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BARNARD PIANO EXCLUSIVELY USED**ALICE NIELSEN SINGS FOR  
HAARLEM PHILHARMONIC SOCIETY.**

Popular Soprano Presents Much Enjoyed Program at Annual Musicale and Breakfast of Fine New York Organization—Event Held at Waldorf-Astoria.

In choosing Alice Nielsen to furnish the program at its third morning musicale, the Harlem Philharmonic Society of New York, Mrs. Rastus Seneca Ransom, president, was assured a vocal treat in advance.

The charming soprano was in excellent voice and spirits, and it would be difficult to tell in which number she best revealed the beauties of her voice and art.

This was Miss Nielsen's program:

O cenate di piagarmi.....A. Scarlatti  
Care Selve.....Handel  
Perles (first time).....Sinding  
Dors chere Prunelle (first time).....Sjogren  
Ouvre tes yeux bleus.....Massenet  
Chant Venetien.....Bemberg  
Du bist die Ruh.....Schubert  
Lorelei.....Liszt  
Wienlied.....Brahms  
Botschaft.....Brahms  
L'invitation au voyage.....Duparc  
Chanson triste.....Duparc  
Gavotte from Manon.....Massenet  
The Lark Now Leaves Its Watery Nest.....Parker  
The Leaves and the Wind.....Leoni  
When Love Is Kind (Old English melody, arr. by A. L.)  
Fairy Pipers.....Brewer  
Un bel di (from Madame Butterfly).....Puccini

As will be perceived, the program was a particularly well balanced one. Each number afforded the singer ample opportunity for disclosing some particular phase of her versatility. From the sustained legato to the more quickly moving tempo, smoothness was never absent. There is a graceful nuance, purity of tone, and exquisiteness in Miss Nielsen's piano singing, which never fails to impress the listener. Spross' "Will-o'-the-Wisp," Ronald's "Down in the Forest," and Tosti's "Good-bye" served as Miss Nielsen's encores.

Charles Strony's accompaniments were conspicuous because of their skillful and musicianly rendition.

Following the program, the annual breakfast of the society was served to approximately 700 members and their guests, Alice Nielsen being the guest of honor.

The attractiveness and effectiveness of the grand ballroom of the Waldorf-Astoria, New York, where these functions are always held, with its oblong central table for the president and other officers, and surrounding tables, adorned with pink shaded candles and huge bouquets of pink carnations, together with the handsomely gowned ladies, can be imagined. And with it all the Harlem Philharmonic Society understands the true art of entertainment. With them everything moves along without superficial fuss or furbelow, in a dignified manner, worthy of this standard organization.

With a few well chosen introductory remarks, the president, Mrs. Ransom, opened the second half of the morning's entertainment and to a connoisseur these Philharmonic breakfasts need no further amplification.

This musicale and breakfast occurred on Wednesday morning, January 15, the twenty-third birthday of this progressive organization.

**Mme. Preyer's Attractive Studios.**

The accompanying picture shows Mme. Carroll Badham Preyer's unusually attractive studios, located at 27 West



STUDIO OF MME. CARROLL BADHAM PREYER.

Sixty-seventh street, New York City. Mme. Preyer, the noted teacher of artists, has only recently resumed teaching in New York, having taught for the past few years in both Paris and Berlin.

"Are there any sweeter words in the English language," musingly inquired Professor Swiggs, "than 'I love you?'" "Well," grimly remarked the pessimistic hearer, "I understand that some authorities regard 'There's that money I owe you,' as about the epitome of satisfactory sentences."—Traverse City (Mich.) Record-Eagle.

**Anne Stevenson Studio Recital.**

The monthly recital by pupils of Anne Stevenson, at Carnegie Hall, New York, January 11, was attended by a large and very appreciative audience. Nell Donohue and Henrietta Hurwitz were on the program, but as the latter was ill Miss Stevenson herself graciously filled out the second half of the program with a group of songs which she sang with her usual artistic finish and smooth beauty of tone. Although this is Miss Donohue's first season with Miss Stevenson, she has the poise and sincerity of manner and the even beauty of voice which the Belari method produces. The full dramatic quality of her voice was splendidly brought out in the broad ending of the Tschai-kowsky "Tell Me Why," and a high B flat at the close of Hallett Gilbert's "A Maiden's Yea and Nay," sung pianissimo, was beautifully round and clear. At the end of her first group Miss Donohue repeated the Gilbert song.

Frederic Dixon accompanied the singers from memory, as usual, and played two piano numbers with sure technic and warmth of tone. His playing of the Chopin Ballade was mature and masterly in its breadth. Miss Hurwitz, who was to have sung, made quite a sensation before the thousand people comprising the audience at the concert given by the Russian Students Intercollegiate Society of America, at Terrace Garden, New York, on Christmas eve.

Following was the program given at the studio recital:

The Swan Bent Low.....MacDowell  
A Maiden's Yea and Nay.....Gilbert  
Irish Love Song.....Lang  
Lilacs.....Rachmaninoff  
Tell Me Why.....Tschai-kowsky  
Vissi d'Arte (Tosca).....Puccini  
Nell Donohue.  
Ballade, op. 47.....Chopin  
Impromptu, op. 90.....Schubert  
Frederic Dixon.  
I've Been Roaming.....Horn  
To a Messenger.....La Forge  
Her Love Song.....Salter  
Vielles Chanson.....Bizet  
Ti Saluto.....Nevin  
Miss Stevenson.**Carl M. Roeder's Original "Pome."**

Carl M. Roeder, though very busy making artists of an unusually large class of piano pupils, finds time to train a volunteer choir in the Alexander Avenue Baptist Church, New York, of which he is organist. A Christmas remembrance from his choir brought forth this acknowledgment at the first rehearsal of the New Year:

## TO MY SONGBIRDS.

'Twas the night before Christmas when a click at the gate  
 Informed the professor, though the hour was late,  
 That someone was coming and caused him to pause  
 In his duties of assistant to old Santa Claus.  
 Then up the steps sounded a heavy-footed clatter,  
 From his frau came the query: "What can be the matter?"  
 So gracefully tangoing up to the door,  
 He peered through the curtains, and thereupon saw  
 A huge figure vainly pursuing the bell—  
 Just why he'd not found it I'll not venture to tell.  
 The door was thrown open and greetings profound  
 In the basso of President John did resound.  
 Then into his pockets, first one, then another,  
 The newcomer searched with much anxious bother,  
 And finally found, in apparent relief,  
 A packet addressed to his musical chief.  
 This he handed with manner most courtly and grave  
 To the professor, who hardly knew how to behave,  
 So astonished was he at this strange proceeding  
 That at first he was stunned, but quickly succeeding  
 In mastering his feelings, in less than a minute  
 He'd opened the packet to see what was in it.  
 (Curiosity's a cure for many an ailment,  
 And in this case of shock brought about its curtailment).  
 A card appeared first which in meaningful words  
 Contained "Christmas Greetings from Your Songbirds."  
 And next in a bed of down close confined  
 A beautiful pencil of silver reclined;  
 A piece of fine workmanship handsomely chased,  
 A token most true of good will and good taste.  
 The recipient of this lovely gift must confess  
 That in vain he endeavored his thanks to express,  
 And ere his tied tongue from its shackles was loosed  
 His feet-winged visitor 'd quickly vamoosed!  
 So this present occasion he needs must embrace,  
 As his brood of fine songsters he greets face to face,  
 And tell them how grateful in spirit he feels  
 For this remembrance and all the kind thoughts it reveals.  
 For their loyal support in the year that has flown  
 And the patient devotion so constantly shown.  
 May the New Year bring joy beyond hopeful desire,  
 To each "Songbird" who fluffs with the A. A. B. choir!

**Against All Traditions.**

"I thought my pupil was to sing Juliet."  
 "I fear she won't do," said the impresario.  
 "Why, she has a magnificent voice, and she knows how to act."  
 "True."  
 "She is young and graceful."  
 "That's just it. She doesn't look the part. I never saw a grand opera Juliet weigh less than 250 pounds."—Pittsburgh Post.



## Versatile Morgan Kingston.

Morgan Kingston, England's noted tenor, accomplished the surprising feat of singing Cavaradossi six times in five days in the recent production of "Tosca" at the Century Opera House, New York. Following this he enacted



MORGAN KINGSTON.

the role of Samson in Saint-Saëns' opera at five consecutive performances and concluded the week by giving a recital in the Aeolian Hall. What volumes this speaks for the young tenor's vocal production! Mr. Kingston made his first appearance in Puccini's "Bohème" as Rudolph on January 20, an account of which will follow in the next issue of the MUSICAL COURIER.

Since it has become known that Milton and Sargent Aborn have signed a contract with Mr. Kingston by which he will sing under their direction in America for the next three years, it is interesting to note the conditions under which he came to America and the wholesome spirit with which he assumed the undertaking. He is known to have remarked to the Aborns when engaged: "I will go over to America and sing for you and if I make a satisfactory success with the American people, I will be willing then to negotiate under contract with you. Let me first find out if Americans want me, for if they do not I shall jolly well return home at once."

## Ostrovsky Apparatus Praised.

The following words of praise from Professor Dr. Schleich, chief professor of anatomy at Berlin University (over 10,000 students), are of interest and moment:

"Many people misapprehend the exact worth accomplished by the Ostrovsky apparatus. They think it something surgical or in some sense medical." As is well known, before any foreigner can introduce anything patented to the German public, he must have the approbation of some one of unquestioned reputation, and before Mr. Ostrovsky took up the introduction of his apparatus to Berlin he gave a private demonstration before Professor Schleich, to whom he had been introduced by Professor Hollander, of the Royal High School of Berlin. Professor Schleich affirms in a letter to Mr. Ostrovsky that there is no possible risk of any danger whatever to the hands, that on the contrary the results are beneficial in every way, not only for artists but for all who wish to develop the hands and at the same time give absolute freedom to the mind to concentrate on other things.

Continuing, Professor Schleich says: "It is a most astonishing and ingenious apparatus for facilitating movements in the hands; for stretching, bending and turning of the hands and fingers. No injury can result to ligaments, joints, or muscles. It removes all impediments to a fine technic. The normal hand it perfects; the abnormal it improves. The logically developed hand produces the normal hand. It is an enormous saver of time and fatigue."

While in Berlin Mr. Ostrovsky demonstrated before a number of professors, at a private demonstration. Among those who invited Mr. Ostrovsky to demonstrate at their studios of schools were Hugo Becker, who expressed the greatest satisfaction with the results and the exercises, and Herr Kretschmer, of the Royal High School.

Mr. Ostrovsky has the finest of testimonial letters from Augusta Cottlow, Irene Scharrer, Elsie Gifser, Adolph Brodsky, and Arthur Shattuck. Achille Rivarde, violin teacher at London Royal College of Music; Countess

Pauline Pappenheim, violinist; Torrens Johnson, Lady Randolph Churchill, etc.

The greatest improvement regarding the various appliances is that which now permits of the folding up of the apparatus into a comparatively small booklike form. This new improved apparatus is made of aluminum, and weighs less than three pounds. It works automatically and cannot go beyond a certain point in adjusting any hand; for each individual hand it is arranged in every part by Mr. Ostrovsky. It can be carried in a suitcase, and already the demand for it is enormous.

Mr. Ostrovsky has been asked to lecture at Orford, Bristol, Glasgow (before the organized guild of organists), Manchester, Birmingham, Aberdeen and Dublin.

## Trinity School of Church Music.

Felix Lamond, who established the Trinity School of Church Music, headquarters 90 Trinity Place, New York, at the rear of Trinity Church, has had the satisfaction of seeing the institution progress in very encouraging fashion. The following is quoted from a booklet which will be sent on request:

The organists and choirmasters of Trinity Parish are frequently asked by rectors and vestries throughout the country to choose well-qualified men for the position of organist and choirmaster in important parishes. As individuals they are glad to be of assistance in this way, but the frequent calls upon them have drawn attention to the need of an organization which shall enable them to train men, and so to send out Church musicians who shall have not merely individual recommendation, but who shall have the collective endorsement of a representative body.

Trinity Parish has done much for the cause of church music. In its Parish church and chapels a high standard has, for many years, been maintained and has had great influence throughout the Church. A school to be known as "Trinity School of Church Music" is now established, so that all branches of the art of ecclesiastical music may be taught in accordance with the well-known traditions of Trinity Parish. The fundamental aim of the school is to train organists, choirmasters, choristers, and clergymen in a thorough manner, and to provide an institution where Church musicians can be duly qualified for their profession.

The Rev. William T. Manning, D. D., rector of Trinity Parish, has expressed his strong interest in the undertaking and is in full sympathy with its aims and purposes. Dr. Manning has given the use of a large hall and classrooms in Trinity Parish School, 90 Trinity Place, at the rear of "Old Trinity," for the use of the organization. Dr. Victor Beier, organist of Trinity Church, is in accord with the work, and it has his cordial endorsement.

A three-year course, with one year's post-graduate, is offered by the school, to students of both sexes, leading after graduation to the full diploma of organist and choirmaster. Separate courses are also provided in organ playing, choir training, and church singing, both solo and chorus. There will also be a course for clergymen who desire to learn the priest's part in the choral service.

Courses will be designed specially for each student. It is a fact that the greatest artists of the past have been produced through the relation of master and a few selected followers, between whom there has been a personal connection that has made it possible

To watch the Master's work, and catch

Hints of the proper craft, tricks of the tools' true play.

## A Busy Chicago Artist.

Mrs. Rosemary Glosz Rose, of Chicago, has come East to fill a number of concert engagement made for her, and



ROSEMARY GLOSZ ROSE.

which will occupy several weeks. She will then go South to fill concert dates in a number of the principal cities, beginning in St. Louis on March 20.

## CONCERT RECORD OF SONGS BY SOME OF OUR BEST AMERICAN COMPOSERS.

## Marion Bauer

Star Trysts.....Mme. Alma Gluck, New York City  
The Mill Wheel.....Mme. Gertrude Auld, New York City  
Send Me a Dream.....Miss Eva Emmet Wycoff, New York, N. Y.  
Over the Hills.....Mme. Gertrude Auld, New York City

## Mrs. H. H. A. Beach

The Year's at the Spring.....Arthur Alexander, Paris, France  
The Year's at the Spring.....Miss Renee Schieber, New York City  
The Year's at the Spring.....Miss Myrtle R. Witmer, Maywood, Ill.  
June.....Miss Edith Castle, Boston  
June.....Miss Elizabeth C. Bonner, Philadelphia  
June.....Mrs. B. Buckner Ringo, Los Angeles  
Ah, Love, but a Day!.....Mrs. Paul Kiefer, Pittsburgh  
Ah, Love, but a Day!.....Miss Ethel Dreher, Buffalo

## Gena Branscombe

A Lute of Jade (Song Cycle).....Frederick Gunther, New York City  
The Morning Wind.....Anna S. Norton, Walla Walla, Wash.  
Ould Doctor Ma'Ginn.....Harold L. Butler, Syracuse, N. Y.  
Hail ye tyme of Holidayers!

Reed Miller, Aeolian Hall, New York City  
Hail ye tyme of Holidayers!.....McCall Lanham, New York City

## G. W. Chadwick

The Maiden and the Butterfly,  
Miss Geraldine Farrar, New York City  
The Dance.....Miss Edith Castle, Dorchester, Mass.  
The Dance.....Miss Esther Peabody, St. Louis  
Allah.....Charles S. Floyd, New York City  
Allah.....Miss Emma C. Nagel, New York City  
Serenade.....Mme. Caroline Ortman, Charlotte, N. C.  
Before the Dawn.....Charles S. Floyd, Bernardville, N. J.  
O, Let Night Speak of Me.....Miss Julia Sinel, Morgantown, W. Va.

## H. Clough-Leigher.

April Blossoms.....Mme. Blumenschein-Rowe  
Silver Eve.....Mme. Blumenschein-Rowe  
O, Heart of Mine!.....Elias Blum, Asinin, Wash.

## Mabel W. Daniels.

The Desolate City (Poem for Baritone and Orchestra),  
Reinold Werrenrath, Peterboro, N. H.  
Daybreak.....Mrs. Marie Sundelius, Boston  
Before the King,  
Mme. Wilhelmina W. Calvert, Newton Centre, Mass.  
In the Dark.....Miss Elizabeth G. Bates, Boston

## Arthur Foote

An Irish Folk Song.....Miss Winifred Mason, New York City  
Thistledown.....Miss Katharine Foote, Brookline, Mass.  
A Song of Four Seasons.....Miss Katharine Foote, Brookline, Mass.  
Constancy.....Miss Lucille Stevenson, Cleveland  
Constancy.....Miss Anna C. Braun, Chicago  
Ashes of Roses.....Miss Lucille Stevenson, Cleveland  
Requiem.....Harold L. Butler, Syracuse, N. Y.

## G. A. Grant-Schoefer.

The Sea.....Miss Christine Miller, Denton, Tex.  
The Sea.....Miss Christine Miller, Marlin, Tex.  
The Song of Saul.....Harry Y. Mercer, Danville, Ill.  
A Garden Romance.....Elias Blum, Asinin, Wash.

## Bruno Huhn

Israel.....Francis Rogers, New York City  
Israel.....John Barnes Wells, Maplewood, N. J.  
Israel.....Reinold Werrenrath, New York City  
Unfearing.....Frederic M. Marston, Indianapolis  
The Fountain.....Mme. M. Von Steuben, Farmingdale, L. I.  
How Many Thousand Years Ago.....Mrs. Merle Alcock, Philadelphia  
Invictus.....Emilio de Gogorza, New York City  
Invictus.....David Baxter, Indianapolis

## Margaret R. Lang

An Irish Love Song.....Elias Blum, Asinin, Wash.  
An Irish Love Song.....Louis Schalk, Boston  
An Irish Love Song.....Miss Gladys Cahn, Pensacola, Fla.  
An Irish Mother's Lullaby.....Miss Alma M. Spanner, Asheville, N. C.  
An Irish Mother's Lullaby.....Richard Bunn, Syracuse, N. Y.  
Day Is Gone.....Miss Florence Wadsworth, Los Angeles

## Frank Lynes.

Sweetheart, Sigh no More.....Elias Blum, Asinin, Wash.  
A Summer's Wooing (from Op. 10, Album of 9 Songs),  
Elias Blum, Asinin, Wash.  
Melody (from Op. 10, Album of 9 Songs).....Elias Blum, Asinin, Wash.  
Good-bye, Summer.....William F. Hughes, Seattle  
'Twas My Heart.....William F. Hughes, Seattle  
A Bed-time Song.....William F. Hughes, Seattle

## Edward MacDowell

A Maid Sings Light.....Mme. Gadeki, Chicago  
A Maid Sings Light.....Miss Lucille Stevenson, Winnipeg  
A Maid Sings Light.....Bechtel Alcock Brooklyn  
The Swan Bent Low (from "Four Songs," Op. 56),  
Mme. Gadeki, Chicago  
To a Wild Rose (from Album of Six Selected Songs),  
Mme. Frances Alda, San Francisco  
Thy Beaming Eyes.....Miss Hazel Harmon, Guilford College, N. C.  
Thy Beaming Eyes.....Miss Selma Couch, Sherman, Tex.

## Mary Turner Salter

Requiem.....Miss Ethel Bruch, Cleveland  
My Dear.....Miss Claire L. Peteler, New York City

## Ward-Stephens

The Rose's Cup.....Horatio Connell, New York City  
The Rose's Cup.....Miss Mildred Pass, New York City  
Be Ye in Love with April-tide!.....Arthur Philips, New York City  
Amid the Roses.....Miss Mildred Pass, New York City  
Summertime.....Mme. Margaret Matzenauer, Washington, D. C.  
(Advertisement.)

## PHILADELPHIA ORCHESTRA PLAYS WAGNER PROGRAM.

**Academy of Music Crowded and Many Turned Away—Orchestra's Fourth Popular Concert of Season—Philadelphia Operatic Society to Produce "Golden Legend"—Boys and Girls' Orchestra Organized.**

Philadelphia, Pa., January 18, 1914.

When Leopold Stokowski announced early last season that he would give a series of concerts devoted entirely to compositions of Richard Wagner there was much gratification among Wagner devotees. At the first concert the Philadelphia Orchestra was greeted by one of the largest audiences of the season. Since then he announced that a Wagner program or any of the more notable Wagner selections were to be performed by the orchestra has drawn "capacity" houses on every occasion. This week's pair of concerts, which offered a finely chosen group of selections from the Wagner music dramas, proved no exception to the rule. Long before the beginning of the concert on Friday afternoon the house was crowded and when the orchestra pit had been filled there still remained a stream of people in the street who were turned away. The following program was played: "Parsifal," (a) "Vorspiel," (b) "Good Friday Spell," (c) transfiguration scene and finale, Act 1; "Rheingold," "Entrance of the Gods"; "Die Walküre," "Wotan's Farewell" and the "Fire Music"; "Siegfried," "Waldweben"; "Götterdämmerung," (a) "Death of Siegfried," (b) finale.

The first performance here of the concerto in D minor by Brahms and the return of Harold Bauer, the distinguished pianist, will be the salient features of the concerts of the Philadelphia Orchestra next week. "Der Freischütz" overture will be the opening number of the concert. Tchaikowsky's E minor symphony, the fifth, will complete the program.

Helen Ware and Edward Mumma Morris were the soloists at the fourth popular concert of the Philadelphia Orchestra last Wednesday evening. For many reasons the concert was one of the most successful of the season. Philadelphians have heard Helen Ware on many occasions and have learned to love her art and respect her methods. Miss Ware played "Azt Mondjak," by Hubay, her last master. She played the number with all the enthusiasm that has made her known throughout two continents as mistress of the peculiar idiom of Hungarian and Slavish composers. Through every phrase of the composition there were shown the marks of a distinctly independent personality always under the restraint of a strong intellectual grasp of the principles of art. How Miss Ware, a foreigner, acquired this understanding of the Hungarian composers recalls a study method which I would mention in passing. Lasslo Schwartz, who is managing her concerts, told me recently that Miss Ware had spent years in study, not only of the masters, but of the folksong, the poetry and the institutions of those peoples. Such thoroughness of method is bound to bring the results. Miss Ware continues to study on a system which can be recommended not only to the pupil and the finished artist, but to the pedagogue himself. Mr. Morris played the Saint-Saëns concerto in G minor. Mr. Stokowski conducted in his usual finished fashion a purely orchestral program which included the "Zampa" overture, Massenet's "Scenes Napolitaines" and small pieces from Thomas, Moszkowski and Tchaikowsky.

Wassili Leps, conductor, is holding rehearsals regularly for the Philadelphia Operatic Society's first performance on any operatic stage of the "Golden Legend," by Henry Edward Hodson and James Baden Powell, at the Academy of Music on the evening of January 29. A chorus of 150 and a ballet of forty will be required for the work.

Charles Augustus Davis last week called my attention to the fact that Ysaye's recent recital in the Academy of Music will not be his only appearance here, as I hinted in last week's issue of the MUSICAL COURIER. Mr. Davis announces Ysaye, with Godowsky and Gerardy, for Thursday evening, February 5. On January 22 Mr. Davis will present Misha Elman, on January 27, Teresa Carreño, and on February 10 Tetrassini.

A program of more than usual interest has been arranged by Mrs. William B. Mount for the regular weekly meeting of the Matinee Musical Club at the Roosevelt, Tuesday next.

The Hahn String Quartet, whose work has been many times reviewed in these columns, appeared in recital at Estey Hall on Friday evening. Frederick Hahn, who, at the last concert of the organization, played the "Kreutzer" sonata in notable fashion, has developed his quartet with

really remarkable proficiency. It is an organization which may well be compared with any chamber music society in the country. Camille Zeckwer assisted at the Friday evening recital.

Edith Wells Bly, pianist, was presented by the Estey Concert Bureau in a recital at the New Century Drawing Rooms last Friday evening. Miss Bly played a program well calculated to show both her technical accomplishments and her clear musical understanding.

One of the most recently organized musical societies in this city is the Boys' and Girls' Orchestra, under the direction of John Curtis, Jr. With the assistance of Alma Weisshaar, soprano; Katharine Neuman, violin, and William T. Bortman, clarinet. The organization have a concert in Scottish Rite Hall this week. The young performers ran through the program with apparent ease.

H. P. QUICKSALL.

### Arion Maennerchor Society Concert.

Richard Trunk, conductor; Florence Loeb, mezzo-soprano; Vera Barstow, violinist; Dr. Louis Houpt and Dr. Andrew von Grimm, were respectively the features of the last New York Arion Maennerchor concert, all taking an important part. Mr. Trunk conducted chorus and orchestra with that virtuosity and dash which have so quickly won him a prominent place; Miss Loeb sang songs by Brahms and Wolf (with "My Laddie" as encore) in a pleasant voice and good enunciation; Vera Barstow, whose debut-recital at Aeolian Hall is noted elsewhere in this issue, played these pieces:

Romanze in F.....	Beethoven
Sarabande and Nuette.....	Luigi von Kunitz
Albumblatt.....	Luigi von Kunitz
Hungarian Dances.....	Brahms-Joachim

Vera Barstow.

The violinist had to bow her thanks for a warm reception; her playing showed beautiful qualities of tone, technique and interpretation. Especially pretty of effect was the Von Kunitz piece, with its ostinato high tone in the musette. The chorus sang a capella numbers exclusively, of which the delicacy of "Ruhe im Walde," the lovely expression in "Imme, sag' mir," and the sonority of tone in "Frau Wirtin" (with high B flats), a rousing drinking-song, were prominent.

Dr. Houpt introduced Dr. Max Schapiro, who came as the hearer of two Schubert bas-reliefs, from the Schubert Bund of Vienna, this society purposing to visit America in 1915. Dr. von Grimm, head of the music committee, also took part in the talk-fest, and all three gentlemen were overwhelmed with applause. Garlands of greens, imitation doves and cupids constituted the decorations, which were remarkably handsome. Capable accompanists were Harold O. Smith and Charles Schaefer.

It must be noted that all the works of the evening were by living or dead composers who live or lived in Vienna.

### SAN DIEGO PROGRAMS.

San Diego, Cal., January 7, 1914.

Blanche Lillian Kaplan, a young woman of barely sixteen years, appeared in piano recital here at the Wednesday Club House, in a remarkable program for one so young. Miss Kaplan is a San Francisco girl and has been giving a few recitals preparatory to going to Europe, where she will study with some of the leading teachers.

"The Creation" will be given by the San Diego Symphony Orchestra in conjunction with a massed chorus of 200 voices, at the Spreckels Theatre, under the conductor, B. Roscoe Shryock, on Tuesday evening, February 3. This orchestra is being enlarged from sixty to eighty musicians and is making splendid growth in every way.

Charles W. Clark, the noted baritone, will sing for the Amphion Club at the Spreckels Theatre, Tuesday afternoon, January 13.

The popular symphony orchestra has everything necessary to lay claim to the same organization plan as other big orchestral associations. John Vance Cheney, the well known poet and writer, has been elected president. The following program will be given under the directorship of Chesley Mills on January 23: Overture, "Orpheus in der Unterwelt," J. Offenbach; symphony pathétique, Tchaikowsky; "The Earl King" (Liszt transcription), Franz Schubert; ballet suite from "Queen of Sheba," Carl Goldmark; song, "Homeland," from "Die Fledermaus" (Johann Strauss), Blanche Lyons, with orchestra accompaniment (orchestration by Fritz Erbe); overture, "Solennelle 1812," P. Tchaikowsky.

TYNDALL GRAY.

Witte—You can just bet that the theatrical people are not opposed to bill boards.

Winks—No, they are stuck on them.—Lebanon, Pa., Daily Reporter.

## PADEREWSKI OBLIGED TO CANCEL DENVER RECITAL.

**Polish Pianist Taken Ill and Money Refunded to Ticket Purchasers—National Opera Company of Canada Coming in February—Symphony Concert Repeated—Special Christmas Music in the Churches.**

1516 Milwaukee Street,  
Denver, Col., January 6, 1914.

Paderewski, who was booked for a recital here on Thursday evening, January 1 under local manager Slack, cancelled his engagement after arriving in Denver on Wednesday on account of illness. Money was refunded the ticket purchasers, though many retained the same seats for the Melba-Kubelik concert to be given under Mr. Slack's management on Wednesday, January 7.

The latest announcement of the local representative of the National Opera Company of Canada, which appears in Denver on February 16, 17 and 18, is that Leo Slezak, the noted tenor, will be heard in two of his best roles, that of Samson in "Samson and Delilah" and "Lohengrin." Other famous stars of the company who are to sing here are Gerville-Reache, as Delilah, and Marie Rappold, as Gioconda and Elsa in "Lohengrin."

Owing to the storm of Friday, December 19, the Cavallo Symphony Concert was so poorly attended that it seemed advisable to repeat the same program on the following Tuesday. Winnifred Romer, soprano, who was the soloist, was prevailed upon to remain over for the Tuesday concert, which was very well attended. The orchestra gave the Sixth Symphony ("Pathétique"), by Tchaikowsky; Saint-Saëns' "Le Cygne" for the strings and Grieg's "Sigurd Jorsalfar," all of which were given in a most creditable manner. "Le Cygne" had to be repeated and the Grieg number was greatly enjoyed by many who heard it for the first time. This concert, more than any previous one, showed the fine work Cavallo is doing with his orchestra this winter. He justly deserves to succeed, financially as well as artistically. Mme. Romer pleased the audience with her singing of the "Mirror Scene" from "Thais," given with orchestral accompaniment, and later with a group of songs, "The Sheep Herder," by La Forge; "Floods of Spring," by Rachmaninoff; and "Der Schmied," by Brahms. She is an intelligent and artistic singer.

This week is replete with fine musical and theatrical attractions. Besides the Melba-Kubelik concert, Mlle. Pavlowa will be seen at the Broadway Theatre on January 9 and 10, Ellen Beach Yaw will be heard throughout the week in vaudeville at the Orpheum, and Charles W. Clark, baritone, will be the soloist at the fourth Cavallo Symphony concert on Tuesday afternoon at the Broadway Theatre.

A number of the churches presented special programs of Christmas music during the holiday season. Among them the Central Presbyterian, whose choir under direction of Frederick Schweikher, gave Dudley Buck's "Coming of the King" on Sunday evening, December 21. This church has a large chorus choir and a quartet composed of Agnes Clarke Gravelle, soprano; Bessie Fox Davis, contralto; Frank Farmer, tenor, and Charles W. Kettering, baritone. Warren Memorial Church Quartet, Anna Ross, soprano; Dolores Reedy-Maxwell, contralto; Harry Owens, tenor; Le Roy Hinman, bass, assisted by the Plymouth Congregational Church Quartet, Mrs. Frank B. Martin, soprano; Mrs. Lloyd C. Fulenwider, contralto; Llewellyn Jones, tenor; Fred W. Carringer, bass, and Mrs. George E. Gibb, organist, gave Charles B. Hawley's cantata, "The Christ Child," on Sunday afternoon, December 28. This cantata was also given by the Trinity M. E. choir on Sunday evening, December 21. Henry Houseley's "The Nativity" was given at St. John's Episcopal Church, Sunday evening, January 4, by the large choir under Mr. Houseley's direction, with the following soloists: Pleasance Miller, contralto; Fay Jones, soprano; Adams Owen, basso; Robert Edwards and J. J. Raymond, tenors.

Charles Wakefield Cadman is back again in Denver for a brief stay previous to his departure for the Pacific Coast, where he will tour until May. From all reports his appearances in the East have been very successful.

DOLORES REEDY-MAXWELL.

### Quartet Concert.

At Aeolian Hall, New York, January 13, the Kneisel Quartet gave a concert, playing D'Indy's E major quartet, Brahms' quintet, op. 111, for strings, and Beethoven's F major quartet, op. 59, No. 1.



### Attractive Von Klenner Musicales.

Lovers of "bel canto" singing assembled in goodly numbers at Mme. von Klenner's studio, 952 Eighth avenue, New York, Sunday afternoon, January 11, to listen to the attached program presented by Von Klenner pupils. Hearty applause rewarded each of the singers, a proof of the appreciation of the attentive, discriminating audience. The good breath control and excellent tone production shown by all performers, even beginners, were fully appreciated and the exceptional value of the celebrated method founded by Manuel Garcia was demonstrated anew.

A striking proof of the high renown of Mme. von Klenner as America's authorized teacher of the Viardot-Garcia School of Singing is furnished by the numerous applications from nearly all States of the Union for the summer course at the now famous Point Chautauqua Institute, New York, where Mme. von Klenner erected, last fall, a new, spacious theatre. Opera and concert work will form one of the salient features there and regular performances will take place on the premises. As an especially gratifying feature must be mentioned that many of the applications received come from former pupils (now singing teachers themselves) all over the United States and Canada.

This was the Sunday afternoon program:

Soprano solo—	
Allerseelen .....	Richard Strauss
Je suis Titania .....	A. Thomas
	Regna Ahlstrom.
Contralto solos—	
Verhängnis .....	C. Beines
Chanson Lointaine .....	A. Holmes
	Berta Adams.
Soprano solos—	
Elle et moi .....	Mrs. H. H. A. Beach
My Love Is Like a Red, Red Rose .....	Bruno Oscar Klein
	Leila Bailey.
Trio, Rock a Bye Baby .....	Homer Norris
	Laura, Flora and Vivian Eccles.
Tenor solo, Celeste Aida .....	Verdi
	William Downes.
Soprano solos—	
June .....	Willeby
Waltz song, Romeo and Juliet .....	Gounod
	Ollie McK. Benz.
Soprano solo, Meine Ruh ist hin .....	Graben-Hoffmann
	Katherine Kendig.
Contralto solos—	
Good Night .....	E. Nevin
Her Rose .....	Whitney Coombs
	Vivian Eccles.
Quartet, Little Red Lark .....	Baier
	Von Klenner Quartet.
	Ollie McK. Benz
	Gertrude Eddington
	Elizabeth Keefe
	Berta Adams
Soprano solos—	
O Happy Bird .....	L. V. Saar
I Will Extol Thee .....	Costa
	Helene Puhm.



If you would know why it is some grand pianos lose that beautiful tone quality that is so attractive at first, write Kranich & Bach for a booklet that tells just how this is brought about. There is much other information that is of value pertaining to grand pianos in these books, and they can be had free, upon request.

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Soprano solos—	
Stolen Wings .....	Willeby
Spring's Awakening .....	W. Sanderson
	Kathryn Fendrich.
Soprano solos—	
Greeting .....	Howley
Rose in the Garden .....	Debussy
	Gertrude Eddington.
Contralto solo, Ah, Rendimi .....	Rossi
	Georgie Dawson.
Soprano solos—	
The Swing .....	L. Lehman
Air and Variations .....	Troch
	Camilla Elkjaer.
Quartet, Serenade .....	Schubert
	Von Klenner Quartet.

### Huberdeau's Success in "Don Giovanni."

Gustav Huberdeau's skillful enacting of the role of Leporello in "Don Giovanni," in Chicago, is set forth in the following notices taken from the daily papers of that city:

It was a graceful thing of him to repeat the drinking song before the curtain, and Mr. Huberdeau played his silent part there with the same aplomb as on the regular stage. Mr. Huberdeau was delightful all the evening, right in the spirit of the thing, and with the vocal skill to sing Mozart. The music of Mozart is something the same sort of a test for the singer that the reading of Shakespeare's blank verse is for the actor, and he must have an especial audience if the beauty of what he does is to receive full recognition. —Chicago Evening Post, December 19, 1913.

Of inestimable value, too, was the delineation of Gustav Huberdeau's Leporello. Though somewhat stilted, it was for the most part spirited, and the music was sung in the true Mozartian spirit. —Examiner, December 19, 1913.

Apart from Mr. Ruffo's share in the performance there was more honest singing by other members of the cast than the whole season



GUSTAV HUBERDEAU AS LEPORELLO IN "DON GIOVANNI."

has set forth. The opera is a long series of solos and concerted numbers, punctuated by equally long and trying recitatives, and every measure must be sung. Mr. Huberdeau began this display of pure vocal art with a delivery of the "Madamina" aria that defined every possible virtue of bel canto. It was quite as perfect a piece of art as the evening offered, Mr. Ruffo's several contributions not excepted. A definition of Leporello's amusing rascality was not attempted. Mr. Huberdeau contented himself with song. —Chicago Tribune, December 19, 1913.

Mr. Huberdeau's interpretation of Leporello won favor as much for its comedy elements as for the wholly commendable singing he brought to the role. —Inter Ocean, December 19, 1913.

Gustav Huberdeau as Leporello, Don Giovanni's servant, gave one of the finest performances of his career. Throughout the opera he played closely to an almost perfect delineation of the role and was warmly applauded. His recital of the list of Giovanni's flames was especially effective. —American, December 19, 1913.

Gustav Huberdeau in the role of Leporello won much appreciation, particularly with the buffo aria commonly known as the catalogue song. —Daily News, December 19, 1913. (Advertisement.)

### The Bell Bird.

The most remarkable thing in connection with the bell bird is its powerful voice. It utters a clear metallic note that can be heard at a distance of three miles. Its noise is like that produced by a blacksmith striking his anvil. Sometimes it repeats its notes in quick succession, sometimes at fairly long intervals. There is no mistake about the voice of this bird; it is loud and piercing and would be heard above the din produced by every inmate of the zoo raising its voice at once. Except for a space of naked skin on the throat and around the eyes, which during the breeding season is of green color, this bird is pure white.

The contrast between the sexes in the bell birds is extreme, for, while the male is pure white, the female is brownish green. Darwin refers to the bell bird when he points out that "white is a very rare color in terrestrial species of moderate size and inoffensive habits." —Pall Mall Gazette.

### Nearer to It.

Hoax—I thought you said that the man was a musician. Joax—Nonsense! "You certainly told me he wrote melodies." "I told you he was a composer of heirs. He sells soothing syrup." —London Telegraph.

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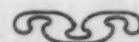
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#### Fourth Cantaves Chorus Recital.

The fourth recital given by individual members of the Cantaves Chorus, May Porter, director, Tuesday evening, January 13, in the Phillips-Brooks School, Philadelphia, Pa., introduced a quartet of varied talent. Helen Banning revealed a sweet soprano voice and Jean Douglas Kugler's rich contralto was heard with fine effect in three song groups.

Helen Straugh, reader, displayed originality and considerable dramatic talent in her elocutionary work. Dorothy Magruder, pianist, deserved the commendation she re-



MAY PORTER.

ceived, as her playing was musicianly and her technic particularly defined. Elizabeth C. Fudge was a sympathetic and efficient accompanist.

This was the program:

Piano—  
Valse Capricieuse.....Grodzki  
Wedding Day.....Grieg  
Elle Flirte.....Clairlie  
Soprano—  
O, Lovely Night.....Landon Ronald  
Die stille Wasserrose.....Alexander von Fielitz  
My Shadow.....Henry K. Hadley  
Reading—  
The V-a-s-e.....  
Cuddle Doon.....  
Contralto—  
O, Let Night Speak of Me.....G. W. Chadwick  
Ein Schwan.....Edward Grieg  
Memories.....Charles Wakefield Cadman  
Piano, Ballade.....Chopin  
Reading, Aux Italiens.....Owen Meredith  
Soprano—  
On the Wild Rose Tree.....Augusto Rotoli  
The Little Dutch Garden.....C. Mawson-Marks  
Mammy's Song.....Harriet Ware  
Contralto, Aria, O Mio Fernando, La Favorita.....Donizetti  
Reading, The School for Scandal.....Sher'dan  
Scene 1 and Scene 2—Quarrels between Sir Peter and Lady Teazle.....  
Piano—  
Arabesque.....Debussy  
Etude.....Arensky  
Romance.....Sibelius  
Soprano and Contralto, Barcarolle, The Tales of Hoffman, Offenbach

#### Mme. Chailley-Richez in Switzerland.

Paris' well known pianist and teacher, Mme. Chailley-Richez, received the appended press criticisms following her recent appearance in Switzerland:

Mme. Chailley-Richez does not seek to dazzle the public with those piano acrobatics which have no intrinsic value in themselves, but devotes her technical ability to playing with great charm the works which she selects. When she plays the Liszt transcription of "Isolde's Liebestod," it is as if one were listening to the sorrowful plaint of Isolde herself; her Chopin numbers are like beautiful improvisations. Such a rubato as she possesses, such fine gradations of nuances, are not possible to learn; they come from the soul of the player and speak to the souls of those who listen. Others compel us to admire their playing; but she makes us love hers.—Journal de Geneve, December 20, 1913.

Mme. Chailley-Richez is one of the most remarkable pianists we have heard in a long time. A thoroughly accomplished musician, she possesses a touch as delicate as it is vigorous. She interprets Chopin ravishingly.—Gazette de Lausanne, December 23, 1913.

Her touch, of a sonority rare in a woman, is very exactly graduated and of remarkable fineness; her playing is thoroughly assured and confident. Add to these purely pianistic qualities, a rich temperament and a very lively musical comprehension, and you can readily imagine what pleasure was given by her rendition of the Wagner-Liszt "Death of Isolde," Handel's "Chaconne variée" and a

nocturne and ballade of Chopin.—Tribune de Lausanne, December 20, 1913.

Mme. Chailley-Richez is an excellent pianist, whose sane, correct playing is always at the service of a fine musical temperament. She plays with great delicacy and with charming simplicity. She gave us nobility of style as well in the Handel "Chaconne" and the requisite intensity in the Liszt-Wagner "Death of Isolde." Two Chopin numbers raised the enthusiasm of the audience to such a pitch that an encore was stormily demanded.—Tribune de Geneve, December 18, 1913. (Advertisement.)

#### MARIE VOLPE'S SONG RECITAL.

An Attractive Program Artistically Delivered in Aeolian Hall.

Marie Volpe, wife of Arnold Volpe, the well known New York orchestral conductor, gave ample evidence of her right to hold her own in the concert field, by her recital given in Aeolian Hall, New York, Thursday evening, January 15.

This was Mme. Volpe's first step in this direction, and while added experience will naturally give to the soprano a greater depth and breadth in interpretative ability, a more reliable technic and greater warmth and fullness of tone, she is already so far advanced in the beautiful art of "bel canto" singing as thoroughly to deserve the prolonged applause and many floral tributes, bestowed upon the artist by the strikingly large number of friends and admirers, present.

Clear diction, good phrasing, pure intonation, fine sense of shading, characterize her work; in fact, she has the fundamentals of a good technic at hand.

Italian and German composers figured on the program, as will be seen from the following:

Se tu m'ami.....Pergolesi  
Aria, O del mio dolce ardor (Paride ed Elena).....Gluck  
Aria, Voi che sapete (Nozze di Figaro).....Mozart  
Arietta, Nel cor più non mi sento (La bella molinera).....Paisiello  
Klage.....Weber  
Frühlingsnacht.....Schumann  
Der Wanderer.....Brahms  
Erk König.....Schubert  
Ein Traum.....Rubinstein  
Glaub nicht dem schnellen Wort.....Tschaiakowsky  
Mein Kind, wär' ich König.....Liszt  
Träume.....Wagner  
Unter blühenden Bäumen.....Volpe  
Zueignung.....R. Strauss  
Traum durch die Dämmerung.....R. Strauss  
Unter Sternen.....Weingartner

Mme. Volpe sings a delightful legato, an exquisitely pure pianissimo, splendidly illustrated in Wagner's "Träume" and Strauss' "Traum durch die Dämmerung."

The Volpe "Unter blühenden Bäumen" was beautifully delivered, which both because of its artistic rendition and the merits of the song, had to be repeated. This headed part four of the program, made up as will be seen by compositions of prominent orchestral conductors.

Mme. Volpe, in addition to a beautiful voice and splendid musical equipment, is likewise endowed with an unusually attractive stage presence, characterized by much repose of manner.

Mme. Volpe is to go abroad soon for a period of further study.

#### Margaret Huston's Song Recital.

A large and fashionable audience attended Margaret Huston's song recital at Aeolian Hall, New York, on Thursday afternoon, January 15. Miss Huston is a mezzo-soprano, possessing distinct enunciation and musical temperament. The program consisted of songs by Hugo Wolf, Max Reger, Richard Strauss, Moussorgsky, Weingartner, Claude Debussy and Herbert Hughes. She sang in German, French and English. The audience seemed most pleased with the group of English songs by Herbert Hughes, and demanded encores, to which she responded, singing two Irish songs, which brought forth great applause.

#### Victor Benham to Tour America.

Victor Benham, the pianist, is to reappear before the American public after an absence of several years, during which time he has played with marked success in all of the European capitals. Vienna, Berlin, Paris, London and other musical centers have praised his work and referred to him as a Chopin interpreter of rare ability.

He is at present filling engagements in London, Paris and other cities of Europe and will not appear here until the fall of 1914. The Vienna Neue Freie Presse described him recently as a pianist with a power to reincarnate the works of the master and as possessing all those qualities essential to the really great artist.

#### Amateur Opera.

They were playing "Faust."  
"Horrors! We have no spinning wheel for Marguerite."  
"Use this old sewing machine. I don't think anybody will notice the diff."—Seattle Post Intelligencer.



## NEW YORK BREVITIES.

**Thursby Reception Musicale to Clara Louise Kellogg—Demarest's Fifth Noon Organ Recital—Federlein's Recital at Ethical Culture Auditorium; He Plays Non-Existent Chimes—National Association of Organists Meet Socially—Edward Rechlin in Demand—Ziegler Pupil Engaged as Prima Donna—Winterbottom Plays Karg-Elert, Also in Baltimore—Parson Price Has Another Star Pupil—Dickinson to Give Lecture Recitals—De Olloqui in Demand—Noble's Recitals Continue—Amy Grant in "Ballo."**

Emma Thursby's reception for Clara Louise Kellogg-Strakosch was a notable affair, and was attended by many of the latter's old admirers. They were delighted to have the opportunity of talking over old times, and of her memorable voice and career. It is recalled that she was the first to sing Marguerite in this country. Mme. Kellogg looked radiant in a rose colored suit, with hat to match, and had a warm greeting for all. She visibly enjoyed the musical program given by several of the Thursby pupils, Reba Cornett Emory, Julie Cahill and Emily Müller; Max Jacobs played enjoyable violin solos, including a brilliant performance of the Wieniawski polonaise in D; and the Hulsmann sisters, Helen and Constance, contributed piano solos, artistically played. Philip Spooner, the tenor, was enjoyed in his solos, and Alice Wakeman was at the piano as accompanist, with Miss Johnson at the tea table. Among those present were: The Princess Paglimy, Mr. and Mrs. Henry Phipps, Mr. and Mrs. Francis Wilson, Lillian Blauvelt, Mrs. William R. Chapman, Mrs. Edward A. Schmidt, of Philadelphia, Mr. and Mrs. Alexander Converse Morgan, Mrs. Frederick Nathan, Teresa Carreño, Mrs. Wm. W. Ellsworth, Estelle Doremus, Mrs. Francis M. Scott, Conrad Goddard, Mrs. T. B. Cochran, Mr. and Mrs. Olin D. Gray, Mrs. John Liggett, Mr. and Mrs. Sapio (Clementine de Vere), Mr. and Mrs. Riochiro Arai, David Bispham, Mrs. Bradford Ellsworth, Mr. and Mrs. Franklin Noel Sisson, Mrs. R. I. Brayton, Mrs. Henry Bispham, Mrs. Theodore Lawrence Wilson, Mrs. Oscar F. Alleman, Mrs. William Franklin Harris, Mrs. William Sartain, and others.

Gottfried H. Federlein, organist of the Ethical Culture Society, gave an invitation recital for the National Association of Organists, January 12, followed by a social gathering, with refreshments, in the basement rooms of the building. Doubtless the extremely cold weather prevalent just at that time prevented many from attending, so it was a small collection of organists and friends that listened to this program:

Overture, Oberon ..... Weber  
Legend ..... Federlein  
Fantasy and Fugue in G minor ..... Bach  
Intermezzo ..... Bonnet  
Scherzo-Pastorale (new) ..... Federlein  
Chromatic Fantasy in A minor ..... Thiele  
Overture, Tannhäuser (Lemare) ..... Wagner

Officers of the society were prevented from being there (some arrived late) in time for the social gathering. The playing of Mr. Federlein is familiar through his well attended Sunday afternoon recitals, which have continued weekly since November 9. The orchestral effects in such transcriptions as "Oberon" and "Tannhäuser" were notable, showing careful plan and wide technique, while his playing of the original organ pieces, such as Bach's big fantasia and fugue in G minor, was admirably clear. Of his own "Legend" and "Scherzo Pastorale," it may be said they are real character pieces, disclosing definite musical ideas. In the audience were Dr. Penfield, Dr. Pearce, Nathan Ganz, C. Virgil Gordon, Albert R. Norton, etc. At Mr. Federlein's organ recital of January 11 he introduced chimes, in the Kinder "Moonlight"; the organ has no chimes, but he obtained a set, hung them, and had a pupil cooperate in playing them at just the right time. This made an effect that was remarked on all sides. Following is the program for next Sunday, January 25, at 4 p. m.:

Prelude and Fugue in D ..... Bach  
Prayer in F ..... Guilmant

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Liebestod, Tristan and Isolde ..... Wagner  
Cantilene in B flat ..... Faulkes  
Concert Overture ..... Faulkes

Clifford Demarest's fifth Wednesday noon organ recital, at the Church of the Messiah, Park avenue and Thirty-fourth street, January 14, consisted entirely of his own compositions. Preceding the playing, he spoke of "The Composer," giving an informal talk on this particular creator, who has no visible model, like the painter or sculptor, and has to "make it all up out of his head." Doubtless this talk served to enlighten many on the manner in which composing is done; there is a vague idea of this in the general public mind. The real composers, said he, "have to get their musical thoughts out of their system"; they "hear much, very much that they never write down." Demarest's "A Pastoral Suite" was the principal work played, and a second hearing confirmed the previous good impression formed, for the work is extremely tuneful, clear as to form and contents, and is melodious and playable. Twenty minutes is consumed in the playing of the four parts; doubtless the "Rustic Dance" will prove the most popular of the set of pieces, which is found on many programs of organ recitals, though "Sunrise" and "Sunset" may be played as church pieces. His tuneful and graceful "Cantilena" was enjoyed also. Today, January 21, he plays a program of all-Wagner music, including excerpts from "Lohengrin," "Siegfried," "Parsifal," "Meistersinger" and "Tannhäuser." This recital will conclude the present series.

Edward Rechlin, the concert organist, made such effect with his playing about a year ago at Norwich, N. Y., in the course of a recital given there by Hans Kronold, that a particular request was made that he be engaged for organ solos at a recent concert, given in the Congregational Church of that lovely village. He again made a hit, and will doubtless be wanted later. In 1910 Alexandre Guilmant wrote a flattering recommendation of him as organist, and Ch. M. Widor did the same thing in 1911. A feature of his organ recitals is that he plays from memory, just as concert pianists and solo virtuosos generally do; organists do not. Said Widor of him, under date of August 6, 1913:

I have been again delighted with his talent as organist, and his intelligence as musician.

Mr. Rechlin plays accompaniments with virtuoso style, appearing on programs with many leading artists.

Linnie Lucille Love, artist-pupil of Mme. Ziegler, sang at a dinner party given by Laurette Taylor at the latter's home, on the evening of January 11. Miss Love's numbers were from "Louise," in French; "Dich Theure Halla," in German; "Jewel Song," in English, besides several songs in English, by modern composers. Miss Taylor is bringing Miss Love out, is very enthusiastic about her voice, and predicts a brilliant future for her. Among those present were Ella Wheeler Wilcox, Mr. and Mrs. De Wolf Hopper, Isabelle Irving, Mr. Johnson, William H. Thompson, Capt. Sigsbee, J. Hartley Manners and Miss Macguire. Miss Love has been engaged to sing the prima donna's part in a big vaudeville act, which is under the management of Phillip Bartholomae, who has lately produced "When Dreams Come True," "Little Miss Brown," "Over Night," and many vaudeville acts now playing. The act which Miss Love will sing in is called "A Romance of Venice"; it is in two scenes, with specially written music and very beautiful scenery and costumes. It opens January 26, in Albany, N. Y.

A recent visit to the Ziegler Studios found some of the students exercising on the Sperometer, or lung tester, and one of the young men blew many pounds beyond the normal. At the Ziegler Institute many classes are held, for the purpose of criticism, development of confidence, observation of each other's progress, etc.

Robert J. Winterbottom's program of organ music, played by him at Trinity Church last Wednesday, January 11, at noon, was as follows:

Prelude and Fugue in G ..... Bach  
Evening Harmonies ..... Karg-Elert  
Prelude and Fugue on B-A-C-H ..... Liszt  
Nocturne ..... Winterbottom  
Caprice ..... Winterbottom  
Fantasia in F minor ..... Mozart

Mr. Winterbottom played these pieces with fluency of technic and appropriate expression. His own music is of correct form, and appropriately named. He is especially to be praised for playing the difficult music by Karg-Elert, for organ novelties are played too little. His recital at St. Bartholomew's Church, Baltimore, Md., was an important musical event, but the date conflicted with the visit of the Boston Symphony Orchestra.

Mayonne M. Schmah, a young girl of seventeen years, sang "When the Tide Comes In" and "My Queen," at Hillside Lodge concert, at Manor Theatre, Jamaica, L. I.

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January 7. "She was artistic and convincing," writes one who was there. She will doubtless be a new star in the list of Parson Price pupils. George J. Distler, a fine accompanist, was at the piano.

\*\*\*

Clarence Dickinson is to give a series of five lecture-recitals at Union Theological Seminary, beginning Tuesday, January 27, and continuing Tuesday afternoons in February, at four o'clock. The opening recital will consist of a lecture on the development of the organ, illustrated with stereopticon views and a program of the earliest organ music. The four succeeding recitals will illustrate the development of organ music to the present time.

\*\*\*

Elena de Olloqui, the Spanish-American pianist, whose recital at the MacDowell clubroom auditorium last month

was so successful, played January 14 under private social auspices in New York. January 26 she will appear in a concert at Albany, and early in February at a Colonial Dames affair.

\*\*\*

T. Tertius Noble gave his regular Wednesday afternoon organ recital January 14, at St. Thomas' Church, Fifty-third street and Fifth avenue, playing classic and modern music. A similar recital takes place today at the same church (4 o'clock), the organist being Daniel Philippi, assistant to Mr. Noble. Mr. Noble's cantata "Gloria Domini" will be sung next Tuesday, January 27, at 12 o'clock noon, at St. Paul's Chapel, Varick street, the composer at the organ; conductor, Edmund Jaques.

\*\*\*

"Un Ballo in Maschera" will be recited by Amy Grant at her opera recital of January 25 (3.30 p. m.) at her studio, 78 West Fifty-fifth street. Dan Sofer will be at the piano.

\*\*\*

Eva Emmet Wycoff, soprano, appeared twice on the program at the Sunday night concert of the People's Institute in Cooper Union, "Visi d'Arte" ("Tosca" aria) and songs by MacDermid, Bauer and Victor Harris. Miss Wycoff was substitute soprano at Central Baptist Church, January 18.

\*\*\*

Willard G. Ward gave a vocal recital, with a reading at the Astor Gallery, January 12, Kate S. Burr Ward at the piano. Among the patronesses were Elizabeth Northrop and Mrs. Arthur Woodruff.

\*\*\*

The Kirsch collection of famous violins, including genuine old masters, one of them valued at \$8,000, and from that figure down to \$600, and the Vitale collection, owned by the amateur of that name (a resident of Brooklyn) have been on exhibition at Wanamaker's during the past week, bringing together many connoisseurs. Jacques Kasner played solos on some of them at the daily concerts, which are under the direction of Alexander Russell, who is himself an expert organist and composer. Mr. Louis Gerson, of Wanamaker's, tells many anecdotes relating to these instruments, and how they came to be a part of this exhibition.

\*\*\*

Roland Eduard Meyer, the American violinist, has issued a tasteful circular containing a picture of himself, reference to his trio, composed of himself, Jacques Renard, cellist, and John Adam Hugo, pianist; press comments, and terms for tuition, which is of interest. He is an exponent of the French (Musin) school, and has studios at 707 Kenmore Place, Brooklyn, and in the Metropolitan Opera House Studios, 1425 Broadway, New York.

\*\*\*

Miss Thursby's third Friday reception was given in honor of Emma Eames de Gorgorza. The prominence of guests, as well as Miss Thursby's hospitality, and the excellence of the musical program, provided another afternoon of delightful entertainment. Grace Kerns (a Thursby pupil) sang songs by Charpentier and Sinding, and Emily Müller, another Thursby pupil, sang Norwegian songs. Manolito Funes, a young Spanish pianist, delighted with his playing of a Liszt rhapsody and Paderewski's "Menuet." Michel Sciapio, the popular American violinist, played with splendid effect "Souvenir de Moscou" and "Caprice Viennois." Eleanor Altman and Mr. Baldwin were at the piano, with Mrs. J. Sakamine at the tea urn. Among musical people present were Romualdo Sapio, Carl Strakosch, Mrs. Edward MacDowell, etc.

\*\*\*

The Women's Philharmonic Society, Amy Fay, president, had a social and musicale at the residence-studio of Elizabeth Patterson, the following artists assisting: Geraldine Holland, pupil of Miss Patterson, and J. Eugene Joyner, pupil of Miss Fay. They did well, giving pleasure to the large assemblage. Vine Howe, recently returned from study in Germany, was an efficient accompanist. The Women's Orchestra of this society, Madeline Eddy, conductor, will give its first concert next Tuesday evening, January 27, at St. Matthew's Hall, 28 West Eighty-fourth street. Belle S. Schneelock is concertmaster.

\*\*\*

The Hippodrome Orchestra, under Manuel Klein, furnishes remarkable music, quite filling the vast space; recently a Möller orchestral organ has been installed, "filling in" many orchestral instruments formerly played each by a single performer; cellos and harp are conspicuous in the new arrangement. The music, choral and orchestral, goes with mighty swing, and many of the songs are sung and whistled on the streets. Margaret Crawford, a former Von Doenhoff pupil, has a singing part, and does well. There is a certain vim and rhythmic impulse in the Hippodrome music which carries it to conspicuous success.

Adela Bowne Engagements.

The news that Adela Bowne (Mrs. Henry Philip Kirby, wife of the famous architect) was again in New York, following a stay of a year abroad, brought many inquiries

as to her whereabouts; this soon became known, keeping Hotel Claridge telephone operators busy connecting with the soprano's apartment. She has many appearances in prospect, among them Wayne (Pa.) with the Women's Club, and private musicales, under social auspices. Her voice has grown more beautiful under Italian tuition, and Trabadello took much interest in her. Maestro Tanara, the coach of Metropolitan Opera stars, has her in charge musically. More of her bookings will be announced in the near future.

### Philip Spooner to Enter Opera?

A friend of Philip Spooner, the young concert tenor who has been meeting with such success during this his second season, hinted vaguely to a representative of the MUSICAL COURIER that another season would find Spooner in opera. As near as can be learned, Mr. Spooner still desires to keep up his concert tours, which, in the estimation of a certain impresario, would not be practicable. If the young tenor does enter the opera field, for which he has for some years been preparing under the direction of Signor Carbone, formerly of the Metropolitan Opera Company, his repertoire would embrace "Faust," "Rigoletto," "Traviata," "Il Barbiere di Seville," "Flauto Magico," "Romeo and Juliet" and several other operas, which he could sing in the language in which each was written, or in English, as the occasion demanded.

When Mr. Spooner was asked about the rumor, he said: "I do not feel that I can talk about the matter at present. I shall announce my plans for next season later."

Mr. Spooner sings a return engagement in New Brunswick, N. J., Thursday, January 22.

### Goodson Requested to Repeat Paderewski Concerto.

Following the great success which has attended Katharine Goodson's performances of the Paderewski concerto, this noted pianist has received requests for it from several of the organizations with which she is yet to appear. On January 30 and February 1 she will play it at the New York Symphony concerts, and in the following month in Detroit with the Minneapolis Symphony Orchestra; it has also been selected for her appearance with the Philadelphia Orchestra in March. The approval with which it has met both from the public and press would certainly seem to justify Miss Goodson's decision to bring this work once more prominently to the notice of the conductors of the leading orchestras in America. The Cleveland Press said that it was "the artistic climax of the program," and further that "its playing by Goodson was a revelation of pianism in its highest realization."

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## LATER CINCINNATI NEWS.

Cincinnati, Ohio, January 15, 1914.

The Cincinnati Symphony Orchestra, under the able leadership of Dr. Ernst Kunwald, scored an immense success January 14, at Springfield, Ohio, in the occasion of the orchestra's first concert there this season. The program was one of exceptional interest, and the orchestral forces were in splendid form and made such a good impression that steps are being taken to have them appear regularly in Springfield, as is now done in Dayton and Columbus. The orchestra played the "Egmont" overture, by Beethoven; the variations from the third suite by Tchaikowsky; the second Hungarian rhapsody, by Liszt (one of the numbers Dr. Kunwald reads with special insight and feeling for its marvelous color and rhythm), and the overture "Carneval Romaine," by Berlioz. So magnificently did the orchestra respond to Dr. Kunwald's virile readings of these selections that both conductor and men were compelled repeatedly to acknowledge the hearty applause. Francis Macmillen, whose childhood was spent in Springfield, was the soloist, playing the Goldmark concerto for violin and the first movement of the Tchaikowsky concerto in a masterly manner. Governor Cox occupied a box with a party of friends, and warmly applauded the soloist and the orchestra. After the concert Dr. Kunwald, Francis Macmillen, and Business Manager Kline L. Roberts were entertained at dinner, followed by a reception. Press despatches to Cincinnati report a sold out house, and all the critics declared the concert an event unique in the musical annals of Springfield. The orchestra returned home Thursday and took up the rehearsals for this week's symphony concerts, at which Emil Heermann will be the soloist.

An assemblage that filled Music Hall from top to bottom greeted Dr. Kunwald and the orchestra at the last popular concert, January 11. Not one seat was left unsold in the vast auditorium, which is hardly ever more than comfortably filled by the stars of the Opera. The program, well calculated to display the versatility of Dr. Kunwald and his men, was made up of overtures, suites, a few classic selections and a delightful Strauss waltz. The wedding march from "Midsummer's Night Dream," by Mendelssohn, opened the concert, followed by the "Magic Flute" overture. Massenet's "Suite Napolitaine," always a favorite, was beautifully played by the orchestra, and Dr. Kunwald, in acknowledging the insistent applause, graciously repeated a part of the suite. Rossini's overture to "William Tell" was particularly well received. The stirring "Ride of the Valkyries" and Johann Strauss' "Village Swallows" waltz brought the orchestral numbers to a close. The new flutist of the orchestra, Nicholas Kouloukis, was the soloist, playing Godard's suite for flute. M. Kouloukis' absolute command of his instrument, his fluent scales and fine tone, delighted the large audience, and he received an ovation, playing in response a fragment from Gluck's "Elysian Fields."

The Matinee Musicale, at its second open concert last Monday morning at the Sinton Hotel, presented Jacques Thibaud, violinist, and Francis Rogers, baritone. Another artist who deservedly shared in the honors accorded violinist and singer was Carlos Salzedo, whose accompaniments were most artistic, both at piano and harp. Mr. Salzedo's playing of the harp was a rare delight, especially in such delicate pastels as "Sylvelin," by Sinding, which Francis Rogers sang with splendid artistry, and which he was obliged to repeat. M. Thibaud's art is essentially French, elegant, finished, subtle in its refinement. His luscious tone and technical facility were well displayed in the "Symphonie Espagnole," by Lalo. Later on he played the Bach chaconne, a fantasia by Saint-Saëns, never before played in this country, and the well known "Introduction" and "Rondo Capriccioso," by Saint-Saëns. Francis Rogers, a singer of much poise and good voice, made an excellent impression. He is one of the few baritones who do not have to depend on rollicking deep sea songs for his popularity. His voice has a clear quality, without a trace of throatiness, which enables him to give the delicate, impressionistic songs so much favored by the modern composers. His program covered a wide field, including "Tutta rea la Vita umana," Handel; "Come Raggio di Sol," of 1740, by Caldara; "Aufenthalt," Schubert; "Der Asra," Rubinstein; "Frühlingsnacht," Schumann; "Callte Song," old French; "Mandoline," Debussy; "Love Song of the Idiot," Moussorgsky;

"Sylvelin," Sinding, and "My Star," Sprosa. As encore he gave "In the Time of Roses" most exquisitely.

The College of Music String Quartet gave the fifth concert of the subscription series at the Odeon Tuesday night. The quartet was assisted by Romeo Gorno, pianist. The program included the Haydn Quartet in G, one of the celebrated fifteen. It was exceedingly well interpreted by Johannes Miersch, Adolph Bjores, Walter Werner and Ignatz Argiewicz. The second number, "Variations on a Theme," was written by Paul Miersch, of New York, a brother of Johannes Miersch. Romeo Gorno played the piano part of the Smetana trio, which gained in beauty through his brilliant and masterly pianism. The work of this quartet is distinguished by dignity and a fine sense of ensemble, and its concerts are always a treat to lovers of good chamber music.

The Cincinnati Conservatory of Music announces a faculty concert for Thursday evening, January 29. Louis Schwebel, pianist, will give a recital at the Cincinnati Conservatory of Music, Tuesday evening, February 3. The Conservatory String Quartet, comprised of Edwin Ideler, Edwin Memel, Peter Froehlich and Walter Heermann, will give its second concert of the season, Wednesday evening, February 4. The fourth concert of the Conservatory Orchestra, under the direction of Pier Adolfo Tirindelli, is set for Wednesday evening, February 11. An excellent recital was given at the Cincinnati Conservatory of Music yesterday, presenting pupils from the classes of Frederic Shailer Evans, Dr. Fery Lulek, Pier Adolfo Tirindelli, Mrs. Theodor Bohlmann, George A. Leighton, John Thomas, Louis Schwebel and Marcin Thalberg. The following participated: Irene McDonald, Rebecca Cohn, Mary Curtis, Mabel Beierlein, Ora Kemp, Mathilde Mendelssohn, Ruth Hunter, Stella Coffin, Lucille Wilking, Alberta Hesse, Flora Briggs. On Wednesday evening of this week three of the conservatory's most gifted artist students—Etta Mastin, soprano; Mozelle Bennett, violinist, and Harold Morris, pianist—will give a concert under the auspices of Music Study Club of Anderson, Ind. Harold Morris, the brilliant young pianist of the Cincinnati Conservatory of Music, devoted the holidays to filling a series of concert engagements in Texas, where he was everywhere given splendid recognition. Mozelle Bennett returned to her duties on the faculty of the Cincinnati Conservatory of Music early in the week. She gave a number of concerts in Michigan during the holidays.

Talent from the Cincinnati Conservatory of Music will give a concert at the Salem Methodist Church, Newport, Thursday evening, January 22. The following taking part: Clara Curtis and Lucile Vail, sopranos; Josephine Greilich, reader; Cornelia Munz, violinist, and Gwendolyn Bayless, pianist.

Word was received at the College of Music last week to the effect that Cyrena van Gordon, the brilliant young artist of the class of Mme. Dotti, is continuing her success with the Chicago Grand Opera Company. On last Tuesday evening she sang Rossini's "Walküre," and Wednesday evening she sang Amneris in "Aida." The splendid success of the youthful singer speaks volumes for the excellence of her foundations and training, and her career will be followed with continued interest as a matter of local pride. The sixth of the College of Music subscription events will present Joseph O'Meara in an "Evening of Readings and Characterizations." A College of Music trio of artists including Johannes Miersch, violinist; Ignatz Argiewicz, cellist, and Miss Westfield, pianist, will give a concert at Tiffin, Ohio, January 21. Walter Vaughan, whose beautiful voice recently delighted the musical people of Ashland, Kentucky, is finding his services very much in demand in nearby cities. Mr. Vaughan is making excellent progress in his studies in the class of Lino Matteoli, as was so well demonstrated by his success in the title role of "The Tales of Hoffman," recently given at the Odeon. Mr. Vaughan sings at Mt. Vernon, Chillicothe and Wilmington, Ohio, January 14, 15 and 16, respectively.

The second College of Music chorus and orchestra concerts will be given at the Odeon, January 27, and another interesting program may be expected. The chorus under the direction of Louis Victor Saar will sing Mr. Saar's arrangement of Handel's "La Sirene" and several other delightful novelties, while the orchestra under the direc-

tion of Johannes Miersch will present the "Lodoiska" overture by Cherubini and also one movement from Beethoven's sixth symphony (the "Pastorale"). In addition, the orchestra will have the task of furnishing all the difficult accompaniments to the solo numbers to be given under the direction of Albino Gorno. The soloists for the second concert will present an entirely new array of talent for these particular events, it being the purpose of the institution to give deserving students an opportunity for public appearance, under auspicious circumstances, as frequently as possible. The soloists for the second concert include Marie Hughes, soprano; Faye Jones, pianist, and Carolyn Hutton, violinist. Miss Hughes will be remembered for the success which she made in the part of Olympia the doll in the recent performance of "The Tales of Hoffman" by the Springer Opera Club. Much favorable comment was passed upon her beautiful coloratura voice, and many will be pleased to hear that she is to sing the "Indian Bell Song" from "Lakme" with the orchestra, on this occasion, since it is a work well suited to her voice.

JESSIE PARTLOW TYLER.

## A Percy Hemus Anecdote.

Percy Hemus, who will tour the South in March and the Middle West in April, with Gladys Craven at the piano, was talking with a MUSICAL COURIER representative, when the thermometer registered zero in New York last week, and told of the experience he had during a cold spell, some five years ago.

"I was singing at a fashionable musicale," said Mr. Hemus. "We had had the worst snowstorm in years, and the audience was late in taking their seats so that I was annoyed after each song by a long wait. This naturally spoiled my contrasting moods.

"When I began my second group a sense of relief came over me, for the audience was seated and seemed to drink in every word. I felt that I was delivering a real message, and began my dramatic climax (which was 'Edward,' by Loewe; you remember what a gruesome story the song tells?) when I sang the words 'The curse of hell frae me shall ye bear, mither!' there was a groan from a lady in the audience, and she fainted—not a 'hand' greeted the close of the song—every one was interested in watching them carry the lady from the room. Imagine my feelings. It was my custom, then, as now, to use a mezzo-voce number after the 'Edward,' to relieve the tension that always follows Loewe's ballad, and this night I had on the program 'Good Night,' by Rubinstein. I began with the hope that the audience would forgive me for my singing of 'Edward.' All was well. I was just singing the soft high note on 'Good Night' when a dear old soul, so deaf that she did not know I was singing, piped out in a shrill voice, 'How deep did you say the snow was?'

"And think of it, I worked years to learn how to sing that soft high note."

## Artists in "Messiah" at Detroit.

At the production of "The Messiah," to be given in the Detroit (Mich.) Armory, January 17, Johanna Galski will be the chief soloist. Among other soloists are to be Zoe Fulton, well known as a grand opera contralto, Miss Fulton is to be heard in recital later in the season in New York, Pittsburgh and Toledo.

The following notices refer to two recent appearances with the Pittsburgh Festival Orchestra, Carl Bernthaler, conductor:

Her numbers were chosen wisely, being admirably adapted to her style and quality of tone. In the first part she gave, with orchestra accompaniment, the glorious farewell aria from Tchaikowsky's "Joan of Arc." Miss Fulton's rendering of the work was marked by a splendid volume of tone and by such clear enunciation as one rarely hears on the concert platform. . . . In these little lieder, all well suited to her range, the richness of her voice quality was strikingly manifest.—Pittsburgh Chronicle Telegraph.

The chief attraction was Zoe Fulton, whose fine contralto voice and engaging stage presence have made her a decided favorite with the local public. As a member of the Aborn Opera Company, Miss Fulton established her popularity, and she is now adding to it as a church and concert singer. She was heard last night in the well-worn but always pleasing aria of Saint-Saëns, "My Heart at Thy Sweet Voice." Songs of Strauss, Thomas and Brahms followed. Throughout, the distinctive rich contralto quality of the soloist's voice especially in the lower register, was agreeably in evidence.—Newark (Ohio) American Tribune. (Advertisement.)

Maximilian Fleisch, director of the Raff Conservatory at Frankfurt-a-M., died a few weeks ago.

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NOVEMBER-APRIL  
1913-14

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### Swedish Contralto Acclaimed.

From the press notices which appear below, it would appear that Julia Claussen, the Swedish contralto, who is singing with the Chicago Grand Opera Company by consent of the King of Sweden, is making an enviable record



JULIA CLAUSSEN,  
Contralto, Chicago Grand Opera Company.

for herself. In glowing phrases the critics of that city record her portrayal of the role of Brünnhilde and Ortrud as follows:

Chicago has had many fine performances of "Die Walküre," one last year which we felt it would be very hard to surpass, but a new woman has come to us, Julia Claussen, who has altered all our values. The Brünnhilde standing on the rocks, as the curtain parted in the second act, was the goddess, the realization made visible, in the flesh of the ideal our imagination has painted of the Wish Maiden of Walhalla. In her are united all the gifts, a commanding presence, a figure tall and stately, with grace in every movement, a face on which is traced every shade of emotion, with an elemental quality which seems the absolutely spontaneous expression of feeling in which art plays no part. Lustrous eyes of unfathomable depth and a voice of exquisite beauty which flows from her with a volume that knows no bounds. Think you that we have overdrawn the picture? We have sat some moments seeking to find words which would adequately express the essence of the being on the stage, but we fear that those we have chosen will give you only a faint notion of the truth. In her Brünnhilde, nothing is lacking which either nature or art could supply, for the complete portrayal of that wonderful role, and the audience realized that this performance of hers was an event. Mme. Claussen's sense of relative values, the infinite variety of tone colors she has on her palette and her perfect surety, stamp her as the rarest of artists, yet with all her emotional range, never once did she lose from the tone, the beauty of it, just as tone. Her voice alone would make an artist of world-wide fame, even without her dramatic powers.—Chicago Evening Post, January 4, 1913.

Mme. Claussen repeated her magnificent portrayal of Ortrud singing with the same glorious voice. She is a personality destined to make a deep impression on the American public.—Chicago Evening Post, January 8, 1913.

In honor of Julia Claussen, the Swedish contralto of the Chicago Grand Opera Company, the Scandinavians of Chicago were invited to attend a concert devoted to the music of their countrymen. They responded in numbers sufficient to fill the auditorium. Mme. Claussen sang beautifully; her command of her vocal means is superb in all that concerns range, volume and contrasts of power. Everything is done with perfect ease. Her voice is so beautiful in itself, so unusual, and so unquestionably one of the greatest voices of the world.—Chicago Tribune, January 4, 1913.

From somewhere a new one is always appearing. Julia Claussen is a dominating force, a woman with a magnificent contralto voice, a commanding figure, just in the prime of her powers, with the dramatic instinct, and back of it all the vital element of brains. Such a performance of Ortrud we have not had in years, the personification of the demoniacal spirit in womankind, which knows no law save the instinct of her soul for domination. Mr. Dippel is to be congratulated on his success in securing this artist, whom we are happy to say he has under contract for a term of years. She is an artist whose very back is eloquent, while her face has the power of expression you will have to see to understand.—Chicago Evening Post, January 7, 1913.

Mme. Claussen, who achieved so notable a debut as Ortrud in "Lohengrin" made it clear by her singing and by the playing of

the role of Brünnhilde that the management of the Chicago Grand Opera Company has every reason to felicitate itself upon its engagement of her. Her distinguished presence conferred dignity upon the part of the Valkyrie, yet her characterization was far from being majestically cold. Mme. Claussen's Brünnhilde is a being of warm and tender sympathy.—Chicago Record Herald, January 4, 1913.

Julia Claussen, the Swedish mezzo soprano, who made her debut at the Chicago Auditorium as Ortrud in Wagner's "Lohengrin," is the most important acquisition which Andreas Dippel has made to the ranks of the Chicago Grand Opera Company this season. This singer belongs to the ranks of the great artists we have heard here in recent years and besides possessing a voice of remarkable beauty and power, she is also a talented actress. Her Ortrud is based on the broadest artistic lines among the few great contraltos, for her voice is of a very wide range, of a particular rich timbre and of a very even quality. It is a voice which, too, responds readily to all the infinite dynamic tone shadings and is handled and controlled by an artist of the keenest insight into its proper musical and dramatic interpretative powers.—Chicago Examiner, January 2, 1913.

Julia Claussen, the new contralto of the resident opera, scored an unqualified success in the season's first performance of "Lohengrin." Her debut was most auspicious. Mme. Claussen was the dominant figure, for she brought to the service of the difficult role remarkable interpretative powers—in fact, her Ortrud and Mme. Schumann-Heinck's are the two studies of this character which stand unchallenged as completely satisfying expositions.—Chicago Inter Ocean, January 2, 1913.

Mme. Claussen sang the exacting music of Brünnhilde with wonderful effect; even in the topmost register her tone was beautiful. We have good reason to congratulate the management on her engagement. From the first cry of the Valkyrie on the hilltop, the audience knew that here was a singer, an artist of unusual operatic powers; her voice is high and of remarkable brilliance; it has, besides, a rich and penetrating quality. It is very even in range and there is warmth and dramatic power in its tones. She again made

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a profound impression. Her figure is also goddess-like in build, and she has an imposing stage presence. Mme. Claussen is a fine acquisition to the company.—Chicago Examiner, January 4, 1913. (Advertisement.)

### Jaime Overton a Gifted Violinist.

An interesting violin recital was given on Wednesday afternoon, January 14, at Aeolian Hall, New York, by Jaime Overton, the program consisting of the E major concerto by Bach, three Kreisler compositions and two Kreisler arrangements, and a set of other works by Handel, Chopin, Bach and Novacek, a d closing with the "Rondo Capriccioso" by Saint-Saëns.

Mr. Overton is a young man possessed of a truly remarkable equipment as a violinist, and, in addition to this, a seriousness of temperament and an attractiveness of personality which should make him a success with the public. He is entirely unaffected and gives pleasure by his evident sincerity. His technic is large and thorough, and he plays perfectly in tune, a thing which cannot be said of all the violinists who have appeared in New York this season. The best things that he did were the Bach concerto and the three Kreisler compositions, especially the "Caprice Viennois," which was interpreted with excellent understanding of the composer's intention and with a lightness and delicacy that were especially commendable. The public evidently appreciated this and the work was loudly applauded. Mr. Overton is still apparently a very young man, and with such genuine talent and such an excellent technical equipment, he should win his way into the highest ranks of artists on the violin. He was accompanied by Charles Gilbert Spross, who gave him excellent support, being in entire sympathy with the soloist and showing a true understanding of the compositions interpreted.

### Reinald Werrenrath a Busy Baritone.

Friends of Reinald Werrenrath who have styled him "busiest baritone," find demonstration of the appropriateness of the title in his work during the last few weeks. On Sunday, January 11, he went from church service to Chicago, where he appeared in a private recital in the foyer of Orchestra Hall for Mr. and Mrs. Mason Bross and their three hundred guests. At the end of the program, which had been materially lengthened by frequent encores, and when the singer felt obliged to decline another recall so that he might reach a particular train, he was handed a note from Frederick Wessels, the manager, stating that another well known baritone who had been engaged to sing Tuesday morning at one of Miss Easter's musicales at the Blackstone was ill, and his manager desired to have Mr. Werrenrath take his place.

At some sacrifice of private engagements, Mr. Werrenrath consented, and had another triumph at the Blackstone, where the series of concerts arranged by Miss Easter has the finest social prestige in Chicago. Finishing his recital at 12.27, Mr. Werrenrath was so enthusiastically recalled again and again, he was obliged to make a laughing protest, while being helped into his overcoat, saying: "Ladies and Gentlemen, the 'Twentieth Century,' like time and tide, waits for no man." The singer caught the train, and on Wednesday afternoon sang in recital at Bridgeport, Conn., with Olive Kline, soprano, and on Thursday afternoon at Boston, Mass., appeared in recital with Beatrice Harrison, the English cellist. He returned to New York on Friday last for a rehearsal of the University Heights Choral Society, of which he is conductor, and on Saturday had a series of rehearsals and committee meetings.

On Monday, he gave a song recital at Carlisle, Pa., returning to New York for a full rehearsal with soloists and orchestra, of the University Heights Choral Society on Tuesday afternoon, for the performance of Mendelssohn's "Elijah," which was given the same evening in the auditorium of the New York University, under Mr. Werrenrath's baton.

On Friday, January 23, Mr. Werrenrath is to sing at one of the concerts of Miami University, Oxford, Ohio,



REINALD WERRENATH.

and after other engagements that week in Ohio, will come East again to appear with the Choral Society, of Lowell, Mass., on January 27, and with the Lyric Club of Newark, N. J., on January 28. The remainder of the season promises to be equally active.

### Mrs. Babcock Receives Applications.

Applications for music teachers are coming in unusually early to Mrs. Babcock's International Musical and Educational Agency, Carnegie Hall, New York, from various schools and colleges for next season.

At present Mrs. Babcock finds herself better equipped with teachers of piano than with those of voice. Excellent opportunity is offered through this agency for the placing of well equipped teachers in both lines. It might seem from the present dearth of adequately equipped vocal teachers that there might be an excellent opening for a few "grand opera" aspirants.



## YOUNG PEOPLE'S CONCERTS GIVEN IN MINNEAPOLIS

School Children Listen Attentively and Applaud  
Vociferously—Minnesota University Ad-  
vancing Musically—Thursday  
Musical Concert.

Minneapolis, Minn., January 16, 1914.

The third of the series of Young People's concerts was given by the Minneapolis Symphony Orchestra at the Auditorium under the auspices of the Young People's Symphony Concert Association on the afternoon of January 9. Nine-tenths of the auditors are children from the different public schools who come in bodies chaperoned by their teachers and each youngster wears proudly a badge bearing his school name. They listened attentively to Mr. Oberhoffer's clear and concise explanations and applauded vociferously each and every number played by the orchestra. The subject for this occasion was music of Poland, Bohemia, Roumania and Hungary. The offering from the wealth of Polish music was Chopin's "Military" polonaise, Scharwenka's mazurka and Paderewski's "Klakowski" (this last orchestrated by Mr. Oberhoffer). Bohemia was represented by two dances from the "Bartered Bride," by Smetana, and Dvorák's "Slavonic Dances"; largo, from the "New World" symphony, and Mr. Oberhoffer's clever orchestration of "Humoresque," which was repeated at the unanimous request of the audience. Enesco's rhapsody followed and gave a fine idea of pure Roumanian music. The program was closed by Liszt's Hungarian rhapsody.

No. 2.

The soloist at the fifth concert of the second series of the Minneapolis Symphony Orchestra, given at the Auditorium on Sunday afternoon of January 11, was Karl Scheurer, second concertmaster of the orchestra. His selection was the Saint-Saëns concerto played here recently by Ysaye. Mr. Scheurer has earned a firm place in the regard of the music lovers of the city by his clean technique, his good interpretations, his modesty and his self effacement. The program is always enhanced by his appearance. The "Swedish Processional March" of Scharwenka opened the program, and was played in a fine manner. D'Albert's overture to "Der Improvisator" followed and the next number was the very interesting suite "Vasantasena," by Halvorsen. A polka from the "Bartered Bride," by Smetana, and "Furiant," Slavonic dance, by Dvorák, were grateful additions to the dance spirit of the program. Three Hungarian dances, by Brahms, were daintily rendered, and a refreshing bit of artistry was offered in the largetto from the "Clarinet" quintet by Mozart. The solo clarinet was beautifully played by Pierre Perrier. The concert was heard by a crowded house and every number was given rousing applause.

The Minnesota University has been making rapid strides toward the front ranks in all lines of work, but no more so than in the music department established and managed by Carlyle Scott. The Glee Club is especially fine this season and has just completed a successful trip to the West Coast where the critics are reported to have said that no better college organization exists. The Glee Club gave its homecoming concert at the First Baptist Church on January 9, where they sang to a packed house which showed its appreciation of the fine work done. The voices are well trained, well balanced, and the program was cleverly varied. Two quartets appeared during the evening and both sang in an acceptable manner. The comedian of the club, Allen Agnew, added much fun, and Ernest Golden gave a funny pianologue. The club members of Scandinavian extraction gave two fine numbers—"Klara Stjerna" in Swedish, and "Ja, Vi Elsker" in Norwegian. The leading tenor, Ingolf Grindeland, blessed with a high, pure, beautiful voice, sang "Mattinata," by Tosti, in a musicianly manner. William MacPhail was the soloist of the occasion. He is a musician of high rank and plays with a sweet tone. His offerings were the "Minnet" of Beethoven, "Poem" by Fibich, "Zigeunerweisen" by Sarasate and "Souvenir de Moscow" by Wieniawski.

On the afternoon of January 8 the Thursday Musical gave a program at the First Baptist Church. The subject was folksong and legend. The most melodious songs were from Swedish and Norwegian lore, composers from these nations being Ole Bull and Soderberg; the pathos in them was splendidly brought out by the sympathetic



U. S. KERR AND HIS BROTHERS.

voice of Ragnhild Holmquist. Ethel Dougherty, pianist, gave an expressive interpretation of Chopin's "Second Ballad." Martha Cook sang songs from Austria, Finland, Russia, Wales and Scotland, which were respectively "Wooing," "Home My Sweetheart Comes from Roving," "O'er the Distant Mountains," "Hunting the Hare" and "O'Logie, O'Buchan." Josephine Curtiss, violinist, played Hubay's "Hejre Kati" as the offering from Hungary, and Marie McCormick sang a group of songs from the British Isles. Mrs. J. C. Landry played Liszt's arrangement of Schubert's "Erl King," and the program was concluded by the singing of "All Through the Night," "The Little Sandman" and "Silent Night, Holy Night," by a quartet composed of Grace Chadbourne, Mrs. E. J. Robertson, Mrs. B. S. Welsh and Florence Earle. The accompanists of the program were Helen Bates, Mary Allen and Lima O'Brien. The programs given this season by the club have been the best in the history of the organization and are of inestimable educational value.

WILMA A. GILMAN.

### The Whys' Brooklyn Recital.

Greta Rost Why, contralto, and T. Foster Why, basso, gave an unusually interesting recital on Thursday evening, January 15, at the Brooklyn Academy of Music, under the Institute of Arts and Sciences' auspices. The program consisted of selections from French, German, Italian and English. Mme. Why has a remarkably flexible voice, which was shown to best advantage in a group of German songs, including "Am Meer" and "Rastlose Liebe," by Schubert, and "Die Lotusblume," which she repeated in response to urgent requests, and "Waldfahrt," by Franz. With a sympathetic understanding of the authors' intentions, Mme. Why sang a group of songs in English, including "My Soul is a Garden Close," by R. Huntington Woodman, the Brooklyn organist and composer, and the old but charming Kate Vannah "Lullaby," which won prolonged applause, to which she responded by giving Neidlinger's "Rose in the Garden." The group of songs by Mr. Why were well suited to his excellent bass voice, and among them were Gounod's "Vulcan Song" and "Honor and Arms," by Handel, an encore to which he sang, with dramatic intensity, "Cuerd la flamme de l'amour," by Bizet. Mr. Why also sang an aria from Verdi's "Simon Boccanegra."

The voices of Mr. and Mrs. Why were delightfully blended in the Mendelssohn duet, "O Wert Thou in the Cauld Blast," and the naive song from Shakespeare, "Sweet Lovers Love the Spring." The audience was very enthusiastic, seeming to be very much pleased with the songs and with their splendid rendition by these two Brooklyn artists.

### A Clever Photograph.

The above picture of the seven Kerr brothers was taken during the recent Christmas reunion of the family in Iowa. U. S. Kerr, the eldest of the seven, is the well known basso cantante. He was unable to attend the family reunion, but the brothers wanted him in the family group and they arranged with their photographer cleverly to insert the picture of their brother, U. S. Kerr, in the group after they had posed for it. The picture was sent to Mr. Kerr as a surprise, and he was amused to see himself photographed in a group that was taken in Iowa when he was in New York.

The Kerr family consists in all of eleven children, seven boys and four girls. The photograph from left to right shows (lower row) U. S. Kerr, James Kerr, John Kerr and Clinton Kerr. Upper row, Milton Kerr, Alton Kerr and Alexander Kerr. Milton Kerr, one of the brothers, is a baritone and is well known in musical circles in Chicago.

### Great Success of De Rigaud Pupils.

Since October Mr. and Mrs. Wall Link, pupils of Clara de Rigaud, the well known vocal teacher, have been on a concert tour through the Middle and Far West, enjoying ever increasing success and many return engagements.

Marie Cavany, one of Mme. de Rigaud's artist pupils, has been concertising for an entire year, and so many engagements are booked for this season that the young singer has been unable to take a much needed rest and will be busy until late spring, when she will return for further study with Mme. de Rigaud.

A very talented pupil of Mme. de Rigaud is Mrs. H. Lee Jones, who will give a large reception to the well known painter, Mrs. Ogden Campbell, at her residence, 55 West Seventy-sixth street, New York. Mrs. Campbell has just finished a lifesize portrait of Mrs. Jones, which is exhibited at the MacDowell Club, New York. Mrs. Jones has engaged several prominent musicians for this reception and she herself will sing a group of French songs which she has been studying with Mme. de Rigaud and which she makes a specialty of.

### Turn About.

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However, advance notices and advance programs will not be considered. The data submitted must also include the place and date of performance and the names of the performers, and, before all things, it should be remembered that composers not born in the United States are ineligible for the MUSICAL COURIER list. All communications referring to this department must be

addressed:—"American Composition Editor," MUSICAL COURIER, 437 Fifth Avenue, New York, N. Y.]

Beach, Mrs. H. H. A.—"The Year's at the Spring" (song), sung by Ruth Fritz, Strassburger Conservatories of Music, St. Louis, Mo., November 11, 1913.

—"Minuet" (piano), played by Maud Gesner, New England Conservatory Club, Portland, Ore., November 21, 1913.

—"Scottish Cradle Song" (song), sung by Elizabeth G. Bates, studio recital, Boston, December 10, 1913.

—"Symphony in E minor," op. 32 (orchestra) (first time), played by the Winderstein Orchestra, Theodore Spiering, conductor, Leipsic, Germany, November 22, 1913.

—"Piano concerto in C sharp minor," op. 45 (orchestra

and piano) (first time), played by the Winderstein Orchestra, Theodore Spiering, conductor, and the composer, Leipsic, Germany, November 22, 1913.

—"Symphony in E minor," op. 32 (orchestra), played by the orchestra of the Hamburg Friends of Music Society, Theodore Spiering, conductor, Hamburg, Germany, December 2, 1913.

—"Piano concerto in C sharp minor," op. 45 (orchestra and piano), played by the orchestra of the Hamburg Friends of Music Society, Theodore Spiering, conductor, Hamburg, Germany, December 2, 1913.

Cadman, Charles Wakefield—Trio in D major, op. 36 (new), (violin), cello, piano), played by Ida Divinoff,

Paulo Gruppe and the composer, New York Mozart Society musicale, Hotel Astor, New York, December 6, 1913.

—"The Sea Hath a Hundred Moods," "At Dawning," "The Sum of Love," "I Found Him on the Mesa," "The White Dawn is Stealing," "From the Land of the Sky-Blue Water," "The Moon Drops Low" (songs), sung by Louis Shenk, New York Mozart Society musicale, Hotel Astor, New York, December 6, 1913.

—"The Morning of the Year" (song cycle), sung by Ann Ivins (soprano), Corinne Welsh (contralto), Franklin Lawson (tenor), J. Louis Shenk (baritone), New York Mozart Society musicale, Hotel Astor, New York, December 6, 1913.

—"From the Land of the Sky-Blue Water" (cello), Played by Frederick Preston Search, Potter Opera House, Santa Barbara, Cal., December 4, 1913.

—"At Dawning" (song), sung by John McCormack, Sydney, Australia, September 4, 1913.

—"From the Land of the Sky-Blue Water" (song), sung by John McCormack, Sydney, Australia, September 7, 1913.

—"From the Land of the Sky-Blue Water" (song), sung by John McCormack, Rockhampton, September 23, 1913.

—"From the Land of the Sky-Blue Water" (song), sung by John McCormack, Adelaide, Australia, October 16, 1913.

—"From the Land of the Sky-Blue Water" (organ), played by Clarence Eddy, St. John's Lutheran Church, Chicago, December 10, 1913.

Carpenter, John A.—"Don't Ceäre" (song), sung by Christine Miller, Orpheus Club, Cincinnati, Ohio, December 4, 1913.

—"Don't Ceäre" (song), sung by Christine Miller, the Nevin Club, Corsicana, Tex., November 27, 1913.

—"Don't Ceäre" (song), sung by Christine Miller, Music Study Club, Birmingham, Ala., December 2, 1913.

—"Fog Wraiths" (song), sung by Helen Hinkle, Woman's Club musicale, Cincinnati, Ohio, December 9, 1913.

Chadwick, George W.—"Allah," "The Danza" (songs), sung by Nellie Chester, Wednesday Music Club, Texarkana, Ark.-Tex., October 8, 1913.

—"The Danza" (song), sung by Belle Stowell, Meriden, Conn., November 26, 1913.

—"Allah" (song), sung by Alice Ester Smith, Norwalk, Conn., November 19, 1913.

—"The Danza" (song), sung by Grace D. Hornby, Memorial Hall, Brooklyn, December 2, 1913.

—"The Rose Leans Over the Pool" (song), sung by Helen Hinkle, Woman's Club musicale, Cincinnati, Ohio, December 9, 1913.

Demarest, Clifford—"A Pastoral Suite" (organ), played by Abram Ray Tyler, Temple Beth-El, Detroit, Mich., November 30, 1913.

—"A Pastoral Suite" (organ), played by Abram Ray Tyler, Temple Beth-El, Detroit, Mich., November 30, 1913.

—"A Pastoral Suite" (third movement) (organ), played by John A. O'Shea, St. Michael's Church, Lowell, Mass., October 26, 1913.

—"Rustic Dance" from "A Pastoral Suite" (organ), played by John A. O'Shea, Old South Church, Boston, April 16, 1913.

Foerster, Adolph M.—"Op. 62, No. 3," "Epigram," "Nocturne" (organ), played by Lucy Andrews, Fall Festival choir concert, First Baptist Church, Memphis, Tenn., December 5, 1913.

—"Exaltation" (organ), played by Mabel Rathbun, Memorial Hall, Columbus, Ohio, November 25, 1913.

—"Homage to Rubinstein," "Exaltation," op. 37, No. 1 (piano), played by Alice Powers Ruth, Memorial Hall, Columbus, Ohio, November 25, 1913.

—"Unfathomable Sea," "Calm Be Thy Sleep" (songs), sung by Elizabeth Thompson Aler, Memorial Hall, Columbus, Ohio, November 25, 1913.

—"Love's Litany," "Those Eyes of Thine," "Unceasing Love," "Ave Maria" (songs), sung by Alice Turner

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Parnell, Memorial Hall, Columbus, Ohio, November 25, 1913.

—“Suite,” op. 46, “Prelude,” “Intermezzo,” “Waltz” (piano), played by Elinor Schmidt, Memorial Hall, Columbus, Ohio, November 25, 1913.

—“Novelette,” op. 36 (violin), played by Ethel Hill Combs, Memorial Hall, Columbus, Ohio, November 25, 1913.

Huss, Henry Holden—“Waltz in A” (piano), played by Mrs. C. A. Case, Wednesday Music Club, Texarkana Ark.-Tex., October 8, 1913.

—“Etude Romantique” (piano), played by Wm. Spencer Johnson, Quincy, Ill., December 13, 1913.

—“Etude Romantique,” op. 23; “Bagatelle” (manuscript), “To the Night,” op. 19; “Vale,” A major op. 20; “Prelude,” A flat, op. 17 (piano), played by the composer, Aeolian Hall, New York, December 10, 1913.

—“After Sorrow's Night” (manuscript), “Wiegenlied” (songs), sung by Hildegard Hoffmann Huss, Aeolian Hall, New York, December 10, 1913.

Kroeger, Ernst M.—“In Slumberland” (song), sung by Christine Miller, the Nevin Club, Corsicana, Tex., November 27, 1913.

—“Arion” (piano), played by Arthur Kuehling, Liszt Musical Society, Boeddecker's Conservatory of Music, St. Louis, Mo., December 7, 1913.

—“After the Rain” (song), sung by Emile Eppelsheimer, Musical Art Building, St. Louis, Mo., December 3, 1913.

—“Lento,” “Allegro,” op. 39 (organ), played by Walter Keller, First Congregational Church, Charles City, Ia., December 11, 1913.

La Forge, Frank—“Like the Rosebud” (song), sung by Mary Forman, Belhaven College, Jackson, Miss., November 13, 1913.

—“To a Violet” (song), sung by George Harold Miller, Dillenbeck Hall, Kansas City, Mo., December 4, 1913.

—“Like the Rosebud,” “Expectancy” (songs), sung by Frances Alda, Mozart Society concert, Hotel Astor, New York, December 17, 1913.

—“Serenade” (cello), played by Gutia Casini, Mozart Society concert, Hotel Astor, New York, December 17, 1913.

—“To a Messenger” (song), sung by William Simmons, Pratt Institute Free Lecture Course, Brooklyn, October 23, 1913.

—“Like the Rosebud,” “Expectancy” (songs), sung by Frances Alda, Byers Opera House, Fort Worth, Tex., November 13, 1913.

—“Like the Rosebud,” “Expectancy” (songs), sung by Frances Alda, Bagby Musical Morning, Waldorf-Astoria, New York, December 15, 1913.

—“Like the Rosebud,” “Expectancy” (songs), sung by Frances Alda, Whitworth College, Brookhaven, Miss., November 17, 1913.

—“Like the Rosebud,” “Expectancy” (songs), sung by Frances Alda, Whitworth College, Brookhaven, Miss., November 18, 1913.

Loud, John Adam—“Flower Rain” (song), sung by Edith Bullard, Joliet Hall, Manchester, N. H., November 12, 1913.

—“In Maytime” (song), sung by George H. Boynton, Apollo Club of Boston, First Congregational Church, Brockton, Mass., November 24, 1913.

—“Of All the Arts” (song), sung by Elizabeth G. Bates, studio recital, Boston, December 10, 1913.

Rummel, Walter Morse—“Gangdal” (“The Valley of Oblivion”), (piano), played by William Spencer Johnson, Quincy, Ill., December 13, 1913.

—“Ecstasy” (song), sung by Mary Mulfinger-Henke, First Congregational Church, Charles City, Ia., December 11, 1913.

—“Ecstasy” (song), sung by Edna Dunham, Banks Glee Club concert, Carnegie Hall, New York, December 12, 1913.

—“Ecstasy” (song), sung by Caroline Crenshaw, Aeolian Hall studio recital, New York, December 16, 1913.

Salter, Mary Turner—“The Cry of Rachel” (song), sung by Grace D. Hornby, Tonkünstler Society, Memorial Hall, Brooklyn, December 2, 1913.

—“Prima Vera” (song), sung by Helen Hinkle, Woman's Club musicale, Cincinnati, Ohio, December 9, 1913.

—“The Pine Tree” (song), sung by Helen Ritz, Y. W. C. A. Christmas concert, Albion State Normal, Albion, Idaho, December 12, 1913.

—“The Sweet o' the Year” (chorus), sung by the Rubinstein Club Chorus, William Rogers Chapman, conductor, Waldorf-Astoria, New York, December 9, 1913.

Shelley, Hary Rowe—“O Day of Rest and Gladness” (anthem), sung by the St. John's choir, assisted by the Morning Choir of the Epiphany Church (Allendale, N. J.), St. John's Church, Ramsay, N. J., December 16, 1913.

—“Love's Sorrow” (song), sung by Margery Zwergle,

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Central State Normal School recital, Mount Pleasant, Mich., December 16, 1913.

—"Hark! Hark! My Soul" (duet), sung by Leah Hunter and William Rauch, Central State Normal School, Mount Pleasant, Mich., December 19, 1913.

Spross, Charles Gilbert—"Will-o'-the-Wisp" (song), sung by Edgar Donovan, Metropolitan Life Glee Club concert, Metropolitan Life Building, New York, December 18, 1913.

—"Come Down, Laughing Streamlet" (song), sung by Caroline Crenshaw, Aeolian Hall studio, New York, December 16, 1913.

—"Will-o'-the-Wisp" (song), sung by Katherine Galloway, Aeolian Hall studio, New York, November 25, 1913.

"Jean" (song), sung by Marie Rappold, Moore Theatre, Seattle, Wash., November 10, 1913.

—"Will-o'-the-Wisp" (song), sung by Alice Nielsen, Harlem Philharmonic Society musicale, Waldorf-Astoria, New York, January 15, 1914.

—"Will-o'-the-Wisp" (song), sung by Alice Nielsen, New York Mozart Society musicale, Hotel Astor, New York, January 3, 1914.

Strang, S. Tudor—"Cantique d'Amour" (organ), played by Arthur F. Halpin, Church of St. Cornelius the Centurion, Governor's Island, New York, December 7, 1913.

—"Cantique d'Amour" (organ), played by Warren R. Hedden, First Reformed Church, Brooklyn, December 7, 1913.

—"Cantique d'Amour" (organ), played by Clarence Eddy, First M. E. Church, Gulfport, Miss., December 18, 1913.

Ware, Harriet—"Mammy's Song" (song), sung by Cecil Fanning, Temple Theatre, Lincoln, Neb., December 1, 1913.

—"Wind and Lyre" (song), sung by Evan Williams, Parsons' Theatre, Hartford, Conn., December 8, 1913.

—"Sunlight Waltz" (song), sung by Regna Ahlstrom, Von Klenner Studio musicale, New York, November 30, 1913.

—"Boat Song" (song), sung by George Harold Miller, Dillenbeck Hall, Kansas City, Mo., December 4, 1913.

—"Alone I Wander" (song), sung by John Barnes Wells, Federation Hall, Elmira, N. Y., December 2, 1913.

—"Alone I Wander" (song), sung by John Barnes Wells, the Mehan Studios, Carnegie Hall, New York, December 15, 1913.

—"Call of Radha" (song), sung by Caroline Crenshaw, Aeolian Hall studio recital, New York, December 16, 1913.

Howard-Warner, Frank—"Songs of a Syrian Lover": "I Love the Sunlight on the Palms," "Viol String and Dulcimer," "My Olives Waver in the Wind," "Safe Guided by the Pharos Fire," "Amid the Ruined Fanes of Baal" (songs), sung by John Barnes Wells, Federation Hall, Elmira, N. Y., December 2, 1913.

—"Songs of a Syrian Lover" (songs), sung by John Barnes Wells, Woman's Club, Richmond, Va., November 17, 1913.

—"Songs of a Syrian Lover" (songs), sung by John Barnes Wells, the Mehan Studios, Carnegie Hall, New York, December 15, 1913.

Woodman, R. Huntington—"A Birthday" (song), sung by Bessie Talbot Salmon, West Newton Music Club, West Newton, Mass., December 1, 1913.

—"My Heart is a Lute" (song), sung by Alice Ester Smith, Norwalk, Conn., November 19, 1913.

—"An Open Secret" (song), sung by Ethelyn Morse Wear, Amesbury, Mass., November 17, 1913.

—"A Birthday" (song), sung by Alice Powers Ruth, Brimfield, Ohio, December 2, 1913.

—"A Birthday" (song), sung by Alice Powers Ruth, Rootstown, Ohio, December 5, 1913.

—"Open Secret" (song), sung by Frances Alda, Mozart Society concert, New York, December 17, 1913.

—"Ashes of Roses" (chorus), sung by the Columbia School Chorus, Louise St. John Westervelt, director, Civic Music Association's concert, Hamlin Park, Chicago, December 21, 1913.

"An Open Secret" (song), sung by Frances Alda, Byers Opera House, Fort Worth, Tex., November 23, 1913.

—"An Open Secret" (song), sung by Frances Alda, Whitworth College, Brookhaven, Miss., November 17, 1913.

### A Popular Pittsburgh Teacher.

Among Pittsburgh vocal teachers, probably no one takes higher rank than John Lawrence Rodrigues, who, during his seven years of teaching in Pittsburgh has won the respect and admiration of the music loving public. With the opening of Mr. Rodrigues' new studio comes the announcement of a series of six complimentary recitals, to be held

during the winter, the first of which was given on Friday evening, January 16, at the studio, 431 Penn avenue.

The new studio is one of the largest and best equipped in Western Pennsylvania, with accommodations for one hundred and fifty persons.

The program of the first recital follows:

Duet, Passage Bird's Farewell.....Hildach  
Mabel Shaw, D. H. Bugher.  
Charity.....MacDermid  
A Song of the Wind.....Goetz  
Sophia C. Weaver.  
The Nightingale.....Stephens  
He Loves Me.....Chadwick  
Eleanor Steffee.  
Songs My Mother Taught Me.....Dvorak  
Since You Went Away.....Johnson  
In the Dark in the Dew.....Combs  
A Faded Violet.....Shelley  
Howard Duganne.  
The Other Side o' Jordan.....Hawley  
Fleur-de-Lys.....Martin  
Shade.....Cargill  
Summer Rain.....Willeby  
Helen Spalter.  
The Moon Drops Low.....Cadman  
April Blossoms.....Clough-Zeigler  
Sophia C. Weaver.  
Thoughts of You.....Brown  
Now Sleeps the Crimson Petal.....Quilter  
Eleanor Steffee.  
In Fairyland (a song cycle).....Orlando Morgan  
Soprano, Margaret Hamill; contralto, Alma Barker Sulzner;  
tenor, Will A. Rhodes, Jr.; basso, D. H. Bugher.  
Accompanist, Marion Grace Ferville.

### Rebecca Davidson a Gifted Pianist.

Rebecca Davidson, a young attractive and highly gifted English girl, who is appearing in America under the direction of Walter Anderson, gave her initial piano recital in New York, at Aeolian Hall, Monday evening, January 12.

Although a native of London, Miss Davidson's musical training was for the most part received on the Continent. She was a pupil of Godowsky and one of the first two graduates of the Meister Schule in Vienna, her scholarship there having been won over sixty other competitors.

Miss Davidson gained marked recognition as a concert pianist before coming to this country and already has been



REBECCA DAVIDSON.

heard with great favor in several musical centers outside of New York.

Her program was an ambitious one for so young a pianist, as will be seen from the following numbers:

Toccata and fugue.....Bach-Tausig  
Capriccio No. 1, op. 76.....Brahms  
Capriccio No. 2, op. 76.....Brahms  
Intermezzo, No. 3, op. 76.....Brahms  
Rhapsodie in E flat major.....Brahms  
Variations with fugue, op. 35.....Beethoven  
Ballade in B minor.....Liszt  
Der Contrabandista.....Schumann-Tausig  
Impromptu in F major.....Chopin  
Jeux d'Eau.....Ravel  
Toccata.....Saint-Saens

In a simple straightforward manner, and with a delightful freedom from self consciousness, Miss Davidson set about her task.

Hers is no ordinary technic; a strong, pure tone, or a corresponding delicate turn were given admirable deftness of execution. The single note runs, and the brilliantly negotiated octave passages were clear and sure. An unusual wrist movement was much in evidence.

Miss Davidson is a serious and intelligent young pianist, one to whom added years and experience will bring the necessary depth and breadth of interpretation. Certain it is that she is one of the most talented and promising young pianists now before the public.



### Yvonne de Treville Wins More Praise.

Appended are some recent tributes paid to Yvonne de Treville, the noted coloratura soprano, following her appearance, January 8, in Seattle, Wash.:

Virginal, dainty, light as thistledown, with a ringing fortissimo and yet with a pianissimo clear as far away bells on a wintry day, Europe's favorite prima donna, Yvonne de Treville, delighted a large audience last night at The Moore in a colorful program.

There are voices which are heard in grand opera which command attention because of their masterful technic, but yet fail to charm because the music itself seems to have departed. Training is severe on all voices, and it is only the Koh-i-noor which enhances in value because of the merciless cutter. Such a diamond among voices is that of the famous cantatrice, not so well known, unfortunately for America, in this country as in Europe.

Not that there is hardness, not even in the coloratura of the most difficult of roulades. There is an espièglerie which seems to be inherent in the great singers of Gaul; there is a feeling which is inherent in the true woman.

To listen to Mlle. de Treville is to forget criticism in admiration and in sympathy.

The whole program was staged and costumed in a manner to bring out vividly the artistic points of the singer. Divided into three parts, the first began with the days of the great king, and dressed as Mlle. de Maupin, with her charming accompanist, Edith Wyn, en suite, the audience quite naturally expected to see lurking in some corner that famous mousquetaire and lieutenant of the cardinal's guard, d'Artagnan, keeping ward over the favorite of kings.

Just as charmingly presented were the days of Jenny Lind, with the historic costume of that songbird of the North worn by the modern wearer of her mantle and some of her famous music reproduced with telling effect.

Finally Yvonne de Treville appeared as herself, the modern woman. Mignonne as the Maupin with her hoops and stomacher and cerise pannières, mignonne even as Jenny Lind, when in her true character, the singer revealed herself as a woman whose charm of appearance rivaled her beautiful voice. There was nothing lacking in art nor in control. Seattle will be fortunate if it chances to hear as good a singer till Yvonne de Treville comes back to the Pacific Coast.

There was nothing hackneyed in the program. It was an unusual repertoire. Nor was the music always coloratura, the dramatic power of the singer was well exemplified in an arrangement of Bunge's "Auf der Bleiche" expressly written for her by Carmen Sylva, Queen of Roumania.—Seattle Post-Intelligencer, January 9, 1914.

Yvonne de Treville came, sang and conquered! All that had been said in advance and more that might have been said were fully warranted by the costume recital given by this celebrated prima donna at The Moore Thursday evening. She proved herself an artist of the first rank, and a triumphant rival of all the great coloraturas who have been heard here. Few singers have been received with more genuine appreciation. While the interest of her program was considerably enhanced by its unique character and the elaborate costuming incidental to its presentation, the triumph it afforded was due, first and last, to the superb talents of the singer. Treville's is indeed a magic bird's voice. It is big, beautiful and flexible, and she uses it with admirable finesse, executing runs and trills in a veritable outpouring of pure rippling song. The remarkable purity and richness of her voice throughout its entire range to F in alt is unique in itself. Most wonderful was her exhibition of power in producing high notes of full-throated beauty, her perfect control of tricky passages and, above all, her swelling of the trills on high notes—a feat so loved by Tetrassini—combined to keep the listener in a constant state of astonishment.

The first part of the program, in which the diva represented Mlle. de Maupin, was interesting as a page in bygone musical history. Treville and her accompanist, Mrs. Edith Bowyer Whiffen, both were garbed in the elaborate gowns of the period of Louis XIV. The songs of Lully, the scullion boy, were admirably given and these, as well as the Pastorale of Henry Carey, bore evidence of the fact that the art of Treville is by no means limited to coloraturas. In these numbers her voice disclosed intimate charm and refinement, and she showed more musical intelligence and feeling than most singers of her type can boast.

It was in her portrayal of the nineteenth century, as represented by Jenny Lind, however, that Treville was at her best. Her singing of Proch's Thema e Variazione, a most difficult coloratura test piece, elicited wildest enthusiasm. She sang with astonishing virtuosity, giving a marvelous exhibition of staccati and richness of tone color. It was plain that no interval is too long or too odd in its harmonic relations for her to accomplish it with perfect ease and precision. All her embellishments and cadenzas were given naturally and with nice discrimination. Always sure of herself, she imparted the same feeling of certainty to her audience—a factor of no small importance in the sum total of musical enjoyment. Following her singing of a group of Scandinavian folk songs, each of which was given with a warmth of interpretation and sympathy of spirit, de Treville sang the superlatively difficult Mad Scene from "The Camp of Silesia" without any transpositions or changes from the original score as Meyerbeer wrote it for Jenny Lind—a feat which no other singer has attempted. The effect was sensational. The remarkably rich timbre of her voice responded to every requirement. Both in vocalization and interpretation she showed herself a truly great artist. Her intonation was perfect and she displayed a musical nature full of life and convincingly effective in moments of passion.

After this brilliant realization of the glory that belonged to the lyric nightingales of a previous generation, Treville sang music of the present day. Fulltest appreciation was accorded her rendition of two brilliant arias, both the one from Charpentier's "Louise" and the Verdi number. It was "Chanson Provençale," by Dell Acqua and Cadman's "Thistledown," however, that afforded new proof of her versatility. Here the niceties of her interpretative art were most apparent and she showed herself a true musician in the perfection of the smallest details. Of no less appeal was the gracious personality and beauty of Treville. A great artist, endowed with all of nature's gifts, she is indeed remarkable.—Seattle Town Crier, January 10, 1914.

It has been many a day since a Seattle audience of concert-goers was privileged to hear the art of coloratura singing in all its perfection such as was exemplified last night at the song recital of Yvonne de Treville at The Moore. In a program which was not short of monumental in its exactions, Mme. de Treville gave more than two hours of perfect delight to her audience, which from the first number seemed thoroughly charmed with the singer and perfectly content to spend an indefinite time under the spell of her powers.

When one who has no especial fondness for the so-called bel canto, or more precisely speaking, in the present instance, the strictly

coloratura style or school of vocal art, admits the fascination of such a splendid exhibition of singing as Mme. de Treville gave last night, little remains to be done beyond a brief description of the program and its chief features. Conspicuous among the many fine things on her program was the placing of a group of French and English songs, written from 150 to 200 years ago, the composers being Lully, Haase, Martini, Anthony Young and Henry Carey. It was indeed enjoyable to observe the oddly curious but nevertheless melodic style of writing of these ancients, while at the same time the songs gave Mme. de Treville abundant opportunity to display the perfect training of her voice, its limpid quality, its sweetness and purity.

When she had finished this group, Mme. de Treville was firmly established in the favor of her audience, which insisted on numerous recalls and encores. But it was not until she had reached the Meyerbeer number—the Mad Scene from "Camp of Silesia," which was written for Jenny Lind, that Mme. de Treville was permitted to extend her voice to its full range and compass, proving its even quality all the way through, and showing, in staccato arpeggios, trills and other highly colored embellishments the astonishing perfection of her art. One could then understand the fervor of the followers of the old school, especially in opera, whose valiant adherence to it and its traditions have not served to halt the coming of the new order of things as presented in modern France-Italian operatic works.

It was remarkable that Mme. de Treville, after finishing a beautiful group of Scandinavian songs, could have done so well with the air from "Louise." Of the Scandinavian group, the last two, "Fjerran I Skog" and "Mjuka Sma Hander" (Swedish) were lovely and were given with real feeling. The encores were "Kom Kyra," a Norwegian cowherd's song, Munro's "My Celia" and Liddle's "In My Garden."

The costuming in the first two parts was beautiful, but indescribable as far as the writer is concerned. Mrs. Whiffen was a consistently satisfactory accompanist, whose skill added no small part to the success of the concert.—Seattle Daily Times, January 9, 1914. (Advertisement.)

### Eleanor Spencer's New York Tributes.

Appended are some recent press criticisms which followed Eleanor Spencer's appearance in New York, on January 7, 1914, with the Russian Symphony Orchestra:

Eleanor Spencer played Rimsky-Korsakow's piano concerto in C sharp minor. It is in two movements, rather closely connected in style and material. As Miss Spencer played it, with admirable di-

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rectness and rhythmic effect, the concerto was interesting and pleasing.—New York Times, January 7, 1914.

Eleanor Spencer . . . fortified the excellent impression she had made in her piano recital. Artistic sincerity, vigor and a sense of rhythm rare among women characterized her performance of a work that marked a welcome departure from the beaten path.—New York Press, January 7, 1914.

Eleanor Spencer, an American pianist, who created a good impression in recital here some weeks ago, gave a fine rendition of the seldom heard piano concerto in C sharp minor by Rimsky-Korsakow. This number is replete with difficulties, over all of which Miss Spencer's fine technic, sense of rhythm and virility carried her safely. New York World, January 7, 1914.

Another unfamiliar work was Rimsky-Korsakow's piano concerto in C sharp minor, which was played by the young American pianist, Eleanor Spencer. The same excellence of tone and technic that characterized her playing at her recent recital were again revealed. The concerto itself contains much music worth while. It interested the audience.—New York Herald, January 7, 1914.

A large audience gave evidence throughout the program of thorough enjoyment, and Miss Spencer was so determinedly applauded she played the Chopin "Butterfly" étude after the Rimsky-Korsakow piano concerto, heard here for the first time.

Miss Spencer is a pianist in full command of her keyboard, and she understands how to find the context of her work.—New York Evening Mail, January 7, 1914. (Advertisement.)

### A Cincinnati Addendum.

(By Telegraph.)

Cincinnati, January 17, 1914.

To the Musical Courier:

Inadvertently omitting page of Cincinnati letter containing report of symphony concerts, January 2 and 3, I am wiring same herewith: "Bruckner's D minor symphony was the chief point of interest at last week's symphony concerts on January 2 and 3. Dr. Kunwald gave the symphony a consistent and masterful interpretation, and the orchestra, which was in fine form, never played better. This symphony is most interesting in construction, themes of heroic character being sharply contrasted with those of lighter mood. The harmonic combinations are rich and varied, and a wealth of melody distinguished the composition as a whole. In point of orchestration Bruckner, at least in this symphony, displays something of the genius of Richard Wagner in his handling of the brass choir, which was at all times sonorous and lovely. The Bruckner D minor is classic in form, but quite modern in style and coloring. It has been many years since this symphony appeared on a local program, and it is to be hoped such a period of time will not be allowed to elapse before it is given again.

"Debussy's 'L'Après Midi d'un Faune,' with its dreamy air of forest fantasies, was most artistically done. Dr. Kunwald imparting a great deal of delicacy and charm to this morceau. The lovely 'Lohengrin' Vorspiel and Smetana's spirited overture to 'The Bartered Bride' were the other orchestral numbers. Franz Egenieff, baritone, was the soloist, bringing to his work those two necessary qualities of artistic singing, perfect diction and splendid breath control. His numbers were an aria from Verdi's 'Masked Ball' and 'Evening Star' song from 'Tannhäuser.'"

### Louise Gerard-Thiers Studio Notes.

Three of the students of Louise Gerard-Thiers were her guests to hear "Un Ballo in Maschera" at the Metropolitan Opera House. A great deal of the interest of the party was centered in the part of Oscar (sung by Frieda Hempel) as it is a part that was sung with great success by Mme. Thiers during her operatic career in Italy. As it is a role that calls for the services of a pure coloratura soprano it is with great gratification that Mme. Thiers is able to turn to nearly a dozen press notices that warmly express the appreciative feeling of critics and audiences before whom she appeared. It is due to Mme. Thiers' practical training and experience in grand opera that she has achieved such excellent results in schooling her pupils in important roles.

The Saturday evening rehearsals continue regularly through each season, and many of the students have mastered the important duets, quartets and trios from as many as a dozen operas. But the operatic work by no means comprises all the interest of the pupils. Mrs. Robert M. Gilmour, soprano, and J. Saxton Smith, tenor, are laboring diligently on a program to embrace Italian, French, German and English songs, which will be sung in concert.

Mme. Thiers has received a very grateful letter from her pupil, Rena Thornton, who is in Germany, preparing to enter opera. Miss Thornton adds that for the young and ambitious singer perhaps Germany is the field to start in, but that they could furnish no more inspiration for work and development than she experienced under Mme. Thiers' tuition.

### Song Recital in Montreal.

A song recital of an unusually interesting and enjoyable nature was given on Friday, January 9, at the Y. M. C. A. Hall, Montreal, Canada, by Misashka Leon, the brilliant young tenor of the National Opera Company. The program was devoted entirely to songs by Scandinavian composers, and M. Leon's singing was, as in his operatic roles, highly artistic and enjoyable. For the benefit of those who could not understand Norwegian or Swedish, the singer read an English translation of each song before singing it, which was very helpful in that it gave the audience an idea of what he was singing. The audience while a small one was very enthusiastic, and applauded the young artist generously. His accompanist, M. Tussenbroek, was always in sympathy with the singer and added much enjoyment to the concert.

A. M.

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Central State Normal School recital, Mount Pleasant, Mich., December 16, 1913.

—"Hark! Hark! My Soul" (duet), sung by Leah Hunter and William Rauch, Central State Normal School, Mount Pleasant, Mich., December 19, 1913.

Spross, Charles Gilbert—"Will-o'-the-Wisp" (song), sung by Edgar Donovan, Metropolitan Life Glee Club concert, Metropolitan Life Building, New York, December 18, 1913.

—"Come Down, Laughing Streamlet" (song), sung by Caroline Crenshaw, Aeolian Hall studio, New York, December 16, 1913.

—"Will-o'-the-Wisp" (song), sung by Katherine Galoway, Aeolian Hall studio, New York, November 25, 1913.

"Jean" (song), sung by Marie Rappold, Moore Theatre, Seattle, Wash., November 10, 1913.

—"Will-o'-the-Wisp" (song), sung by Alice Nielsen, Haarleml Philharmonic Society musicale, Waldorf-Astoria, New York, January 15, 1914.

—"Will-o'-the-Wisp" (song), sung by Alice Nielsen, New York Mozart Society musicale, Hotel Astor, New York, January 3, 1914.

Strang, S. Tudor—"Cantique d'Amour" (organ), played by Arthur F. Halpin, Church of St. Cornelius the Centurion, Governor's Island, New York, December 7, 1913.

—"Cantique d'Amour" (organ), played by Warren R. Hedden, First Reformed Church, Brooklyn, December 7, 1913.

—"Cantique d'Amour" (organ), played by Clarence Eddy, First M. E. Church, Gulfport, Miss., December 18, 1913.

Ware, Harriet—"Mammy's Song" (song), sung by Cecil Fanning, Temple Theatre, Lincoln, Neb., December 1, 1913.

—"Wind and Lyre" (song), sung by Evan Williams, Parsons' Theatre, Hartford, Conn., December 8, 1913.

—"Sunlight Waltz" (song), sung by Regna Ahlstrom, Von Klenner Studio musicale, New York, November 30, 1913.

—"Boat Song" (song), sung by George Harold Miller, Dillenbeck Hall, Kansas City, Mo., December 4, 1913.

—"Alone I Wander" (song), sung by John Barnes Wells, Federation Hall, Elmira, N. Y., December 2, 1913.

—"Alone I Wander" (song), sung by John Barnes Wells, the Mehan Studios, Carnegie Hall, New York, December 15, 1913.

—"Call of Radha" (song), sung by Caroline Crenshaw, Aeolian Hall studio recital, New York, December 16, 1913.

Howard-Warner, Frank—"Songs of a Syrian Lover": "I Love the Sunlight on the Palms," "Viol String and Dulcimer," "My Olives Waver in the Wind," "Safe Guided by the Pharos Fire," "Amid the Ruined Fanes of Baal" (songs), sung by John Barnes Wells, Federation Hall, Elmira, N. Y., December 2, 1913.

—"Songs of a Syrian Lover" (songs), sung by John Barnes Wells, Woman's Club, Richmond, Va., November 17, 1913.

—"Songs of a Syrian Lover" (songs), sung by John Barnes Wells, the Mehan Studios, Carnegie Hall, New York, December 15, 1913.

Woodman, R. Huntington—"A Birthday" (song), sung by Bessie Talbot Salmon, West Newton Music Club, West Newton, Mass., December 1, 1913.

—"My Heart is a Lute" (song), sung by Alice Ester Smith, Norwalk, Conn., November 19, 1913.

—"An Open Secret" (song), sung by Ethelyn Morse Wear, Amesbury, Mass., November 17, 1913.

—"A Birthday" (song), sung by Alice Powers Ruth, Brimfield, Ohio, December 2, 1913.

—"A Birthday" (song), sung by Alice Powers Ruth, Roolstown, Ohio, December 5, 1913.

—"Open Secret" (song), sung by Frances Alda, Mozart Society concert, New York, December 17, 1913.

—"Ashes of Roses" (chorus), sung by the Columbia School Chorus, Louise St. John Westervelt, director, Civic Music Association's concert, Hamlin Park, Chicago, December 21, 1913.

"An Open Secret" (song), sung by Frances Alda, Byers Opera House, Fort Worth, Tex., November 23, 1913.

—"An Open Secret" (song), sung by Frances Alda, Whitworth College, Brookhaven, Miss., November 17, 1913.

### A Popular Pittsburgh Teacher.

Among Pittsburgh vocal teachers, probably no one takes higher rank than John Lawrence Rodrigues, who, during his seven years of teaching in Pittsburgh has won the respect and admiration of the music loving public. With the opening of Mr. Rodrigues' new studio comes the announcement of a series of six complimentary recitals, to be held

during the winter, the first of which was given on Friday evening, January 16, at the studio, 431 Penn avenue.

The new studio is one of the largest and best equipped in Western Pennsylvania, with accommodations for one hundred and fifty persons.

The program of the first recital follows:

Duet, Passage Bird's Farewell.....Hildach  
Mabel Shaw, D. H. Bugher.  
Charity.....MacDermid  
A Song of the Wind.....Goetz  
Sophia C. Weaver.  
The Nightingale.....Stephens  
He Loves Me.....Chadwick  
Eleanor Steffe.  
Songs My Mother Taught Me.....Dvorak  
Since You Went Away.....Johnson  
In the Dark in the Dew.....Coombs  
A Faded Violet.....Shelley  
Howard Duganne.  
The Other Side o' Jordan.....Hawley  
Fleur-de-Lys.....Martin  
Shade.....Cargill  
Summer Rain.....Willeby  
Helen Spalter.  
The Moon Drops Low.....Cadman  
April Blossoms.....Clough-Zeigler  
Sophia C. Weaver.  
Thoughts of You.....Brown  
Now Sleeps the Crimson Petal.....Quilter  
Eleanor Steffe.  
In Fairyland (a song cycle).....Orlando Morgan  
Soprano, Margaret Hamill; contralto, Alma Barker Sulzner;  
tenor, Will A. Rhodes, Jr.; basso, D. H. Bugher.  
Accompanist, Marion Grace Fawille.

### Rebecca Davidson a Gifted Pianist.

Rebecca Davidson, a young attractive and highly gifted English girl, who is appearing in America under the direction of Walter Anderson, gave her initial piano recital in New York, at Aeolian Hall, Monday evening, January 12.

Although a native of London, Miss Davidson's musical training was for the most part received on the Continent. She was a pupil of Godowsky and one of the first two graduates of the Meister Schule in Vienna, her scholarship there having been won over sixty other competitors.

Miss Davidson gained marked recognition as a concert pianist before coming to this country and already has been



REBECCA DAVIDSON.

heard with great favor in several musical centers outside of New York.

Her program was an ambitious one for so young a pianist, as will be seen from the following numbers:

Toccata and fugue.....Bach-Tausig  
Capriccio No. 1, op. 76.....Brahms  
Capriccio No. 2, op. 76.....Brahms  
Intermezzo, No. 3, op. 76.....Brahms  
Rhapsodie in E flat major.....Brahms  
Variations with fugue, op. 35.....Beethoven  
Ballade in B minor.....Liszt  
Der Contrabandiste.....Schumann-Tausig  
Impromptu in F major.....Chopin  
Jeux d'Eau.....Ravel  
Toccata.....Saint-Saens

In a simple straightforward manner, and with a delightful freedom from self consciousness, Miss Davidson set about her task.

Hers is no ordinary technique; a strong, pure tone, or a corresponding delicate turn were given admirable deftness of execution. The single note runs, and the brilliantly negotiated octave passages were clear and sure. An unusual wrist movement was much in evidence.

Miss Davidson is a serious and intelligent young pianist, one to whom added years and experience will bring the necessary depth and breadth of interpretation. Certain it is that she is one of the most talented and promising young pianists now before the public.



### Yvonne de Treville Wins More Praise.

Appended are some recent tributes paid to Yvonne de Treville, the noted coloratura soprano, following her appearance, January 8, in Seattle, Wash.:

Virginal, dainty, light as thistledown, with a ringing fortissimo and yet with a pianissimo clear as far away bells on a wintry day, Europe's favorite prima donna, Yvonne de Treville, delighted a large audience last night at The Moore in a colorful program.

There are voices which are heard in grand opera which command attention because of their masterful technique, but yet fail to charm because the music itself seems to have departed. Training is severe on all voices, and it is only the Koh-i-noor which enhances in value because of the merciless cutter. Such a diamond among voices is that of the famous cantatrice, not so well known, unfortunately for America, in this country as in Europe.

Not that there is hardness, not even in the coloratura of the most difficult of roulades. There is an espièglerie which seems to be inherent in the great singers of Gaul; there is a feeling which is inherent in the true woman.

To listen to Mlle. de Treville is to forget criticism in admiration and in sympathy.

The whole program was staged and costumed in a manner to bring out vividly the artistic points of the singer. Divided into three parts, the first began with the days of the great king, and dressed as Mlle. de Maupin, with her charming accompanist, Edith Fen, en suite, the audience quite naturally expected to see lurking in some corner that famous mousquetaire and lieutenant of the cardinal's guard, d'Aragnan, keeping ward over the favorite of kings.

Just as charmingly presented were the days of Jenny Lind, with the historic costume of that songbird of the North worn by the modern wearer of her mantle and some of her famous music reproduced with telling effect.

Finally Yvonne de Treville appeared as herself, the modern woman. Mignonne as the Maupin with her hoops and stomacher and cerise pannières, mignonne even as Jenny Lind, when in her true character, the singer revealed herself as a woman whose charm of appearance rivaled her beautiful voice. There was nothing lacking in art nor in control. Seattle will be fortunate if it chances to hear as good a singer till Yvonne de Treville comes back to the Pacific Coast.

There was nothing hackneyed in the program. It was an unusual repertoire. Nor was the music always coloratura, the dramatic power of the singer was well exemplified in an arrangement of Bungen's "Auf der Bleiche" expressly written for her by Carmen Sylva, Queen of Roumania.—Seattle Post-Intelligencer, January 9, 1914.

Yvonne de Treville came, sang and conquered! All that had been said in advance and more that might have been said were fully warranted by the costume recital given by this celebrated prima donna at The Moore Thursday evening. She proved herself an artist of the first rank, and a triumphant rival of all the great coloraturas who have been heard here. Few singers have been received with more genuine appreciation. While the interest of her program was considerably enhanced by its unique character and the elaborate costuming incidental to its presentation, the triumph it afforded was due, first and last, to the superb talents of the singer. Treville's is indeed a magic bird's voice. It is big, beautiful and flexible, and she uses it with admirable finesse, executing runs and trills in a veritable outpouring of pure rippling song. The remarkable purity and richness of her voice throughout its entire range to F in alt is unique in itself. Most wonderful was her exhibition of power in producing high notes of full-throated beauty, her perfect control of tricky passages and, above all, her swelling of the trills on high notes—a feat so loved by Tetrassini—combined to keep the listener in a constant state of astonishment.

The first part of the program, in which the diva represented Mlle. de Maupin, was interesting as a page in bygone musical history. Treville and her accompanist, Mrs. Edith Bowyer Whiffen, both were garbed in the elaborate gowns of the period of Louis XIV. The songs of Lully, the scullion boy, were admirably given and these, as well as the Pastorale of Henry Carey, bore evidence of the fact that the art of Treville is by no means limited to coloratura. In these numbers her voice disclosed intimate charm and refinement, and she showed more musical intelligence and feeling than most singers of her type can boast.

It was in her portrayal of the nineteenth century, as represented by Jenny Lind, however, that Treville was at her best. Her singing of Proch's Thema e Variazioni, a most difficult coloratura test piece, elicited wildest enthusiasm. She sang with astonishing virtuosity, giving a marvelous exhibition of staccati and richness of tone color. It was plain that no interval is too long or too odd in its harmonic relations for her to accomplish it with perfect ease and precision. All her embellishments and cadenzas were given naturally and with nice discrimination. Always true of herself, she imparted the same feeling of certainty to her audience—a factor of no small importance in the sum total of musical enjoyment. Following her singing of a group of Scandinavian folk songs, each of which was given with a warmth of interpretation and sympathy of spirit, de Treville sang the superlatively difficult Mad Scene from "The Camp of Silesia" without any transpositions or changes from the original score as Meyerbeer wrote it for Jenny Lind—a feat which no other singer has attempted. The effect was sensational. The remarkably rich timbre of her voice responded to every requirement. Both in vocalization and interpretation she showed herself a truly great artist. Her intonation was perfect and she displayed a musical nature full of life and convincingly effective in moments of passion.

After this brilliant realization of the glory that belonged to the lyric nightingales of a previous generation, Treville sang music of the present day. Fullest appreciation was accorded her rendition of two brilliant arias, both the one from Charpentier's "Louise" and the Verdi number. It was "Chanson Provençale," by Dell Acqua and Cadman's "Thistledown," however, that afforded new proof of her versatility. Here the niceties of her interpretative art were most apparent and she showed herself a true musician in the perfection of the smallest details. Of no less appeal was the gracious personality and beauty of Treville. A great artist, endowed with all of nature's gifts, she is indeed remarkable.—Seattle Town Crier, January 10, 1914.

It has been many a day since a Seattle audience of concert-goers was privileged to hear the art of coloratura singing in all its perfection such as was exemplified last night at the song recital of Yvonne de Treville at The Moore. In a program which was not short of monumental in its exactions, Mme. de Treville gave more than two hours of perfect delight to her audience, which from the first number seemed thoroughly charmed with the singer and perfectly content to spend an indefinite time under the spell of her powers.

When one who has no especial fondness for the so-called bel canto, or more precisely speaking, in the present instance, the strictly

coloratura style or school of vocal art, admits the fascination of such a splendid exhibition of singing as Mme. de Treville gave last night, little remains to be done beyond a brief description of the program and its chief features. Conspicuous among the many fine things on her program was the placing of a group of French and English songs, written from 150 to 200 years ago, the composers being Lully, Hesse, Martini, Anthony Young and Henry Carey. It was indeed enjoyable to observe the oddly curious but nevertheless melodic style of writing of these ancients, while at the same time the songs gave Mme. de Treville abundant opportunity to display the perfect training of her voice, its limpid quality, its sweetness and purity.

When she had finished this group, Mme. de Treville was firmly established in the favor of her audience, which insisted on numerous recalls and encores. But it was not until she had reached the Meyerbeer number—the Mad Scene from "Camp of Silesia," which was written for Jenny Lind, that Mme. de Treville was permitted to extend her voice to its full range and compass, proving its even quality all the way through, and showing, in staccato arpeggios, trills and other highly colored embellishments the astonishing perfection of her art. One could then understand the fervor of the followers of the old school, especially in opera, whose valiant adherence to it and its traditions have not served to halt the coming of the new order of things as presented in modern France-Italian operatic works.

It was remarkable that Mme. de Treville, after finishing a beautiful group of Scandinavian songs, could have done so well with the air from "Louise." Of the Scandinavian group, the last two, "Fjerran I Skog" and "Mjuka Sma Hander" (Swedish) were lovely and were given with real feeling. The encores were "Kom Kyra," a Norwegian cowherd's song, Muro's "My Cella" and Liddle's "In My Garden."

The costuming in the first two parts was beautiful, but indescribable as far as the writer is concerned. Mrs. Whiffen was a consistently satisfactory accompanist, whose skill added no small part to the success of the concert.—Seattle Daily Times, January 9, 1914. (Advertisement.)

### Eleanor Spencer's New York Tributes.

Appended are some recent press criticisms which followed Eleanor Spencer's appearance in New York, on January 7, 1914, with the Russian Symphony Orchestra:

Eleanor Spencer played Rimsky-Korsakow's piano concerto in C sharp minor. It is in two movements, rather closely connected in style and material. As Miss Spencer played it, with admirable di-

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rectness and rhythmic effect, the concerto was interesting and pleasing.—New York Times, January 7, 1914.

Eleanor Spencer . . . fortified the excellent impression she had made in her piano recital. Artistic sincerity, vigor and a sense of rhythm rare among women characterized her performance of a work that marked a welcome departure from the beaten path.—New York Press, January 7, 1914.

Eleanor Spencer, an American pianist, who created a good impression in recital here some weeks ago, gave a fine rendition of the seldom heard piano concerto in C sharp minor by Rimsky-Korsakow. This number is replete with difficulties, over all of which Miss Spencer's fine technique, sense of rhythm and virility carried her safely. New York World, January 7, 1914.

Another unfamiliar work was Rimsky-Korsakow's piano concerto in C sharp minor, which was played by the young American pianist, Eleanor Spencer. The same excellence of tone and technique that characterized her playing at her recent recital were again revealed. The concerto itself contains much music worth while. It interested the audience.—New York Herald, January 7, 1914.

A large audience gave evidence throughout the program of thorough enjoyment, and Miss Spencer was so determinedly applauded she played the Chopin "Butterfly" étude after the Rimsky-Korsakow piano concerto, heard here for the first time.

Miss Spencer is a pianist in full command of her keyboard, and she understands how to find the context of her work.—New York Evening Mail, January 7, 1914. (Advertisement.)

### A Cincinnati Addendum.

(By Telegraph.)

Cincinnati, January 17, 1914.

#### To the Musical Courier:

Inadvertently omitting page of Cincinnati letter containing report of symphony concerts, January 2 and 3, I am wiring same herewith: "Bruckner's D minor symphony was the chief point of interest at last week's symphony concerts on January 2 and 3. Dr. Kunwald gave the symphony a consistent and masterful interpretation, and the orchestra, which was in fine form, never played better. This symphony is most interesting in construction, themes of heroic character being sharply contrasted with those of lighter mood. The harmonic combinations are rich and varied, and a wealth of melody distinguished the composition as a whole. In point of orchestration Bruckner, at least in this symphony, displays something of the genius of Richard Wagner in his handling of the brass choir, which was at all times sonorous and lovely. The Bruckner D minor is classic in form, but quite modern in style and coloring. It has been many years since this symphony appeared on a local program, and it is to be hoped such a period of time will not be allowed to elapse before it is given again.

Debussy's "L'Après Midi d'un Faune," with its dreamy air of forest fantasies, was most artistically done, Dr. Kunwald imparting a great deal of delicacy and charm to this morceau. The lovely "Lohengrin" Vorspiel and Smetana's spirited overture to "The Bartered Bride" were the other orchestral numbers. Franz Egenieff, baritone, was the soloist, bringing to his work those two necessary qualities of artistic singing, perfect diction and splendid breath control. His numbers were an aria from Verdi's "Masked Ball" and "Evening Star" song from "Tannhäuser."

### Louise Gerard-Thiers Studio Notes.

Three of the students of Louise Gerard-Thiers were her guests to hear "Un Ballo in Maschera" at the Metropolitan Opera House. A great deal of the interest of the party was centered in the part of Oscar (sung by Frieda Hempel) as it is a part that was sung with great success by Mme. Thiers during her operatic career in Italy. As it is a role that calls for the services of a pure coloratura soprano it is with great gratification that Mme. Thiers is able to turn to nearly a dozen press notices that warmly express the appreciative feeling of critics and audiences before whom she appeared. It is due to Mme. Thiers' practical training and experience in grand opera that she has achieved such excellent results in schooling her pupils in important roles.

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Mme. Thiers has received a very grateful letter from her pupil, Rena Thornton, who is in Germany, preparing to enter opera. Miss Thornton adds that for the young and ambitious singer perhaps Germany is the field to start in, but that they could furnish no more inspiration for work and development than she experienced under Mme. Thiers' tuition.

### Song Recital in Montreal.

A song recital of an unusually interesting and enjoyable nature was given on Friday, January 9, at the Y. M. C. A. Hall, Montreal, Canada, by Misashka Leon, the brilliant young tenor of the National Opera Company. The program was devoted entirely to songs by Scandinavian composers, and M. Leon's singing was, as in his operatic roles, highly artistic and enjoyable. For the benefit of those who could not understand Norwegian or Swedish, the singer read an English translation of each song before singing it, which was very helpful in that it gave the audience an idea of what he was singing. The audience while a small one was very enthusiastic, and applauded the young artist generously. His accompanist, M. Tussembroek, was always in sympathy with the singer and added much enjoyment to the concert. A. M.

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### The Bensinger Rapid Duplicator.

One of the most complicated problems which confront musicians is the matter of duplicating music. A duplicator which is really easy to manipulate and which gives uniformly good results is a hard thing to find, and many musicians have been discouraged from giving their own compositions or interpreting the compositions of others simply because of this difficulty. It is often impossible for a composer, for instance, to find time to make copies of his compositions so as to submit them to the various

publishers or leaders. It is no less impossible for the director of a chorus to furnish the members of the chorus with copies of unpublished compositions or of rearrangements. It is often also very expensive to obtain music of oratorios or operas where only a very small portion is to be used. It is often impossible to procure just this portion alone, without buying the whole work.

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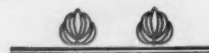
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